Illustrators

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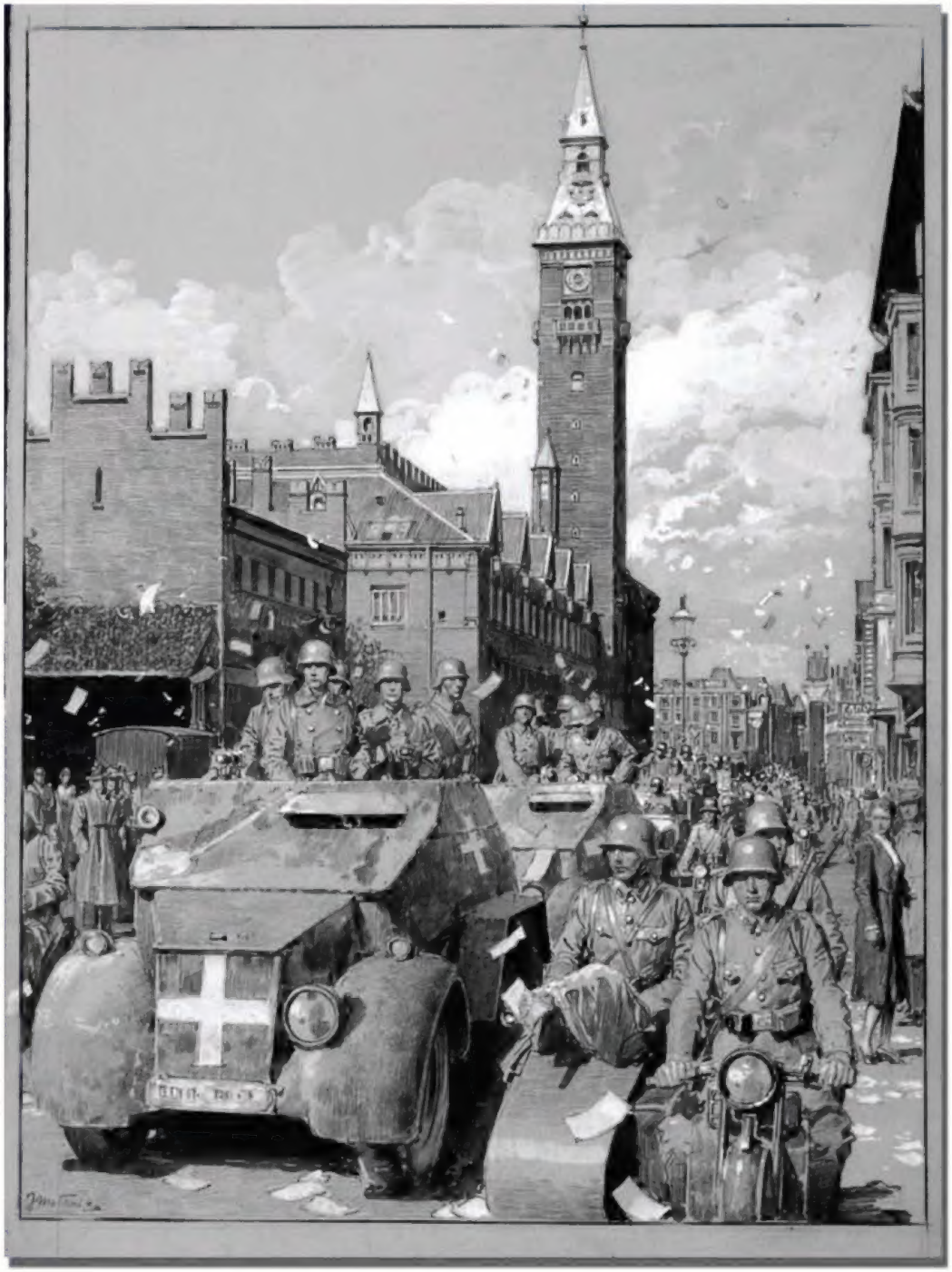
ISSUE TWELVE

Fortunino Matania (1881-1963) Original Art



German Troops Enter Copehagen in 1940
Pen and ink and ink wash

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EDITORIAL

Android Jones is an artist whose work is truly a reflection of his inner soul. While other creatives might follow trends, Jones is trend resistant—truly his own man and, as a result, his visionary approach to creativity eschews transient fashions. Not that any other artist could ever hope to emulate Jones' process—for his art is forged not just in his mastery of cutting edge digital software; it is his life experiences that provide the power that drives his art.

The world of Denis Zilber is quirky, wry and engaging. Although born of artistic parents, Zilber's odyssey through the portals of a career in illustration was far from straightforward. Join Diego Cordoba as he explores the work of an artist whose pursuit of perfection is matched by his love of the absurd.

Thomas Kintner's exposé of Howard Chaykin's wayward rise to fame, via some of the most emblematic and downright deviant graphic art, makes for one of our most entertaining reads yet.

The work of a pioneer of weird illustration is revealed by Cleaver Patterson as he explores the strange and unsettling worlds of the great, yet perversely neglected, Sidney Sime.

We have recently been introduced to the work of 'Arty Freeman' via none other than illustration legend Mitch O'Connell. 'Arty' is the alias for Ron Murphy, an artist whose amazing drawings have burst from the confines of his drawing board and now decorate the walls of his studio.

Philip Mendoza's illustrative talents were employed for a variety of high profile clients throughout much of the 20th century. Phil Rushton discusses the qualities of his later artworks, as he applied his considerable skills to nursery stories.

We would like to thank Emil Pacha, Mary Broughton, Phil Rushton and Roland Lim for their assistance with these features.

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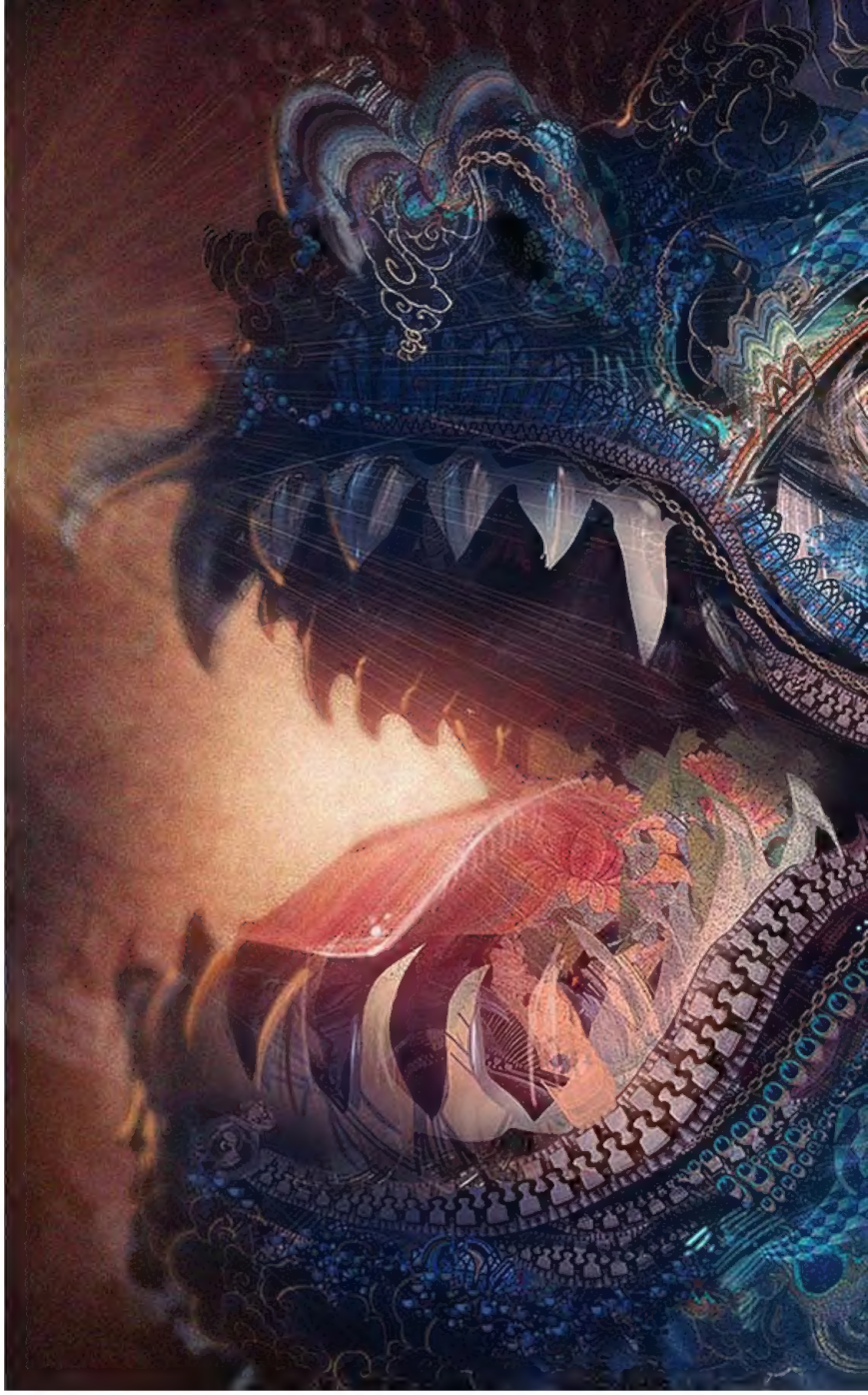


ABOVE: 'Carey Thompson', Jones' mastery of traditional painting skills acts as a perfect foil to his digital wizardry. FACING PAGE: 'Water Dragon', winner of the 2012 *Spectrum* silver award in the institutional art category. BELOW: One of Jones' series of self-portraits.

Android Jones

Peter Richardson explores the life-changing and life-affirming experiences that underpin the inspirational and redemptive powers of this extraordinary communicator.

PHENOMENONAL IS AN ADJECTIVE much bandied around when it comes to describing practitioners of the arts—but in the case of the artist and illustrator Android Jones, the word is aptly fitting. Starting his career with George Lucas at *Industrial Light and Magic*, he then went on to work as the only North American concept artist for the Japanese gaming company *Nintendo* before founding the entertainment development company *Massive Black*. He made a self-portrait everyday for 1000 days between May 2002 and February 2005. More recently his work has seen him move into creating mind-blowing art projections: his mastery of digital software coupled with a visionary ambition, which would appear to eclipse even that of Gustave Doré, has astounded audiences from the Sidney Opera House to the Varanasi Ghats on the banks of the Ganges. He has been cited as a leading light in the Electromineralism and Pop Shamanism movements. A recent press release for one of his shows describes Electromineralism as:

> "…building on the technical developments of past centuries in art history while pushing the boundaries of the imagination with new technologies and media forms."

But strip away all the hyperbole and the fact remains that Android Jones remains one of the most innovative

and exciting artists of the 21st century.

Andrew Jones was born in Boulder Colorado and raised on a farm. His upbringing was consequentially isolated, and it was to his imagination that he would inevitably retreat to create other worlds within the pages of his sketchbooks. It was one of his pre-school teachers who first noticed the boy's exceptional talents, when he created a drawing of a caterpillar. Andrew's parents, who were both painters, nurtured his development and enrolled him in art classes at the age of six. These were followed by private lessons with Rita Irangan, who helped further channel his instinctive talents.

It was at the tender age of eleven that Andrew had his first brush with mortality, when he underwent surgery for a brain tumour. The "Android" prefix (a name that his uncle had jokingly bestowed upon him some three years earlier) seemed the perfect monicker for his rebirth via the intervention of cutting-edge medical technology and the metal plate he carries in his head—a visible testimony to his embodiment of a cybernetic future in which organic and digital technology combine and coalesce to create new opportunities for pushing the boundaries of creativity. But it was also the moment when, despite his youth, he was awakened to the fleeting nature of life. As a result, he not only determined to regard each and every day as a gift, to be maximised in terms of exploring and sharing his creativity, but it also awakened within him a deep spirituality which has informed and guided so much of his artistic development ever since.

His art education continued when he attended academic portraiture and fine art classes at the Boulder Academy of Fine Arts, where a teacher named Elvie Davis made a profound impression upon him. She had received tuition in art from one of John Singer Sargent's apprentices, and it was she that introduced Andrew to

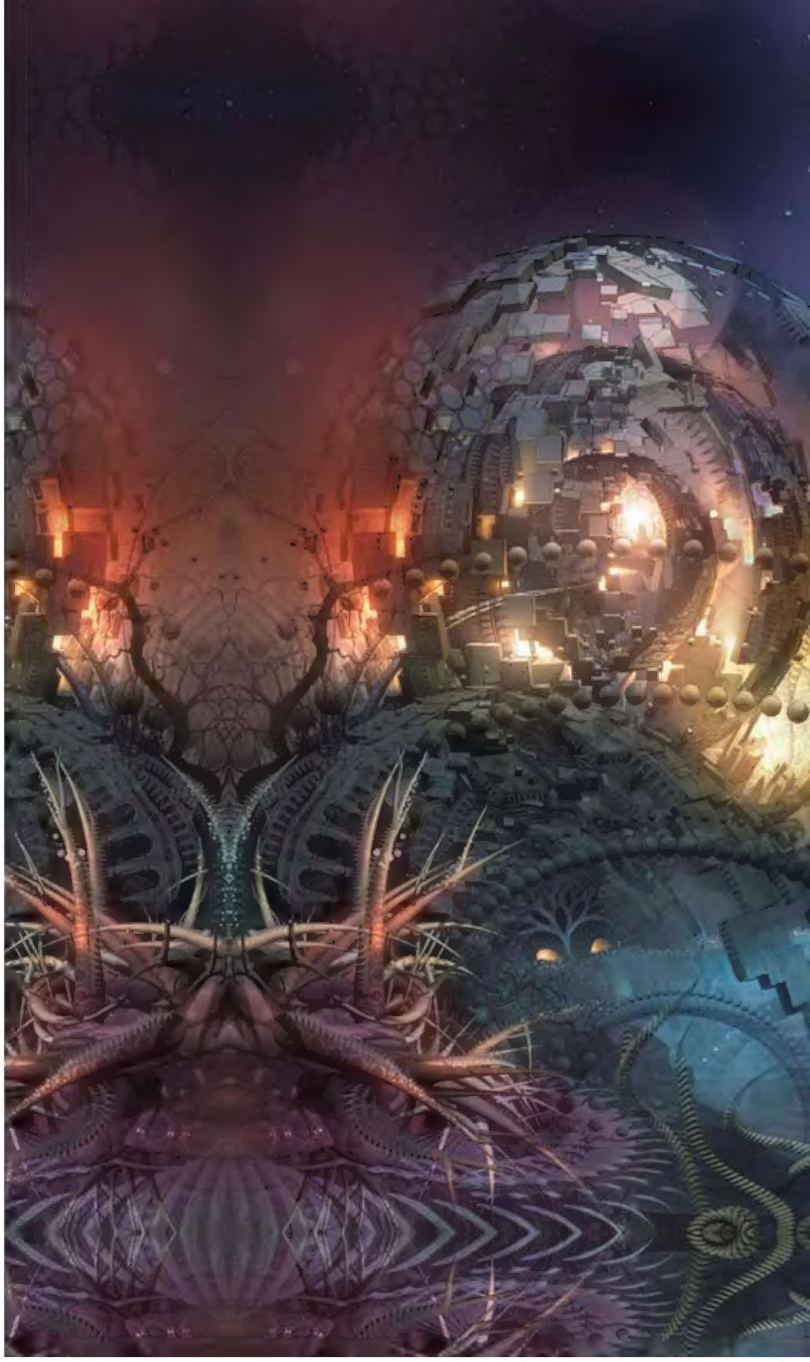
ABOVE: 'Jackie', Jones' haunting and atmospheric portrait creates it's own unique landscape.
FACING PAGE: 'Chronicles', Jones' art is the perfect realisation of traditional iconography blended with cutting-edge digital software.
LEFT: 'Beauty in Perspective'. This was created in Jones' 2013 MAPS portrait workshop.

the finer points of anatomy and figure drawing with lessons which included sight-sizing, perspective, colour theory, light and shade and drawing from casts and life models. Part of the lessons entailed creating head studies from life and young Andrew would often head off to the local mall to draw homeless people and runaway kids. He soon grew proficient enough to be able to trade on his skills by creating portraits of tourists, and he was selling enough of his work to, at least partially, be able to support himself through his artistic endeavours. His graduate studies were undertaken at the Ringling College of Art and Design in Sarasota, Florida, where he majored in computer animation. Here it was that he first encountered the potential of working with cutting edge software such as Painter, Photoshop and Maya. The last being a 3D animation programme with a very steep learning curve, but an essential tool within the games and movie industries. Not that Jones was content just to conquer the dizzying heights of Maya, his desire to master traditional drawing skills prompted him to spend a semester studying anatomy at the University of

South Tampa Medical School, where he dissected and studied cadavers at close quarters to gain real insight into anatomy. As he says; "You don't really forget it once you cut open somebody's back. It's a great way of burning images into your mind."

His time at Ringling also afforded him the opportunity to work with Jason Wen, one of his art school peers, on a personal project of Wen's called 'F8'. Wen had seen enough of Jones's college work to realise he would be a huge asset to his production and got him on board as a concept artist. As a result Jones found himself working solo on the digital direction of the film, creating scenes, characters, vehicles, guns and any other of the myriad props required for such an undertaking. The work, which called upon all his drawing skills as well as his conceptual vision, was then transformed into 3D. He found the whole experience to be a huge leap forward in the potential that it promised; "... it was the first time that I was able to see my concepts actually in 3D, after seeing the updates and the models in LightWave [another industry standard 3D package], I remember

ABOVE: 'Love is a Riot', created as a response to demonstrations in Turkey and around the world.
ABOVE TOP: 'Electric Love'—this amazing work was created by Jones using Photoshop, Painter and ZBrush.
FACING PAGE: 'Existence' which accompanied the album of the same name from *Audiomachine*.



RIGHT: Jones' cover illustration for his graphic novel, 'Jake the Dreaming', published by *Radical Studios* for *iPad* and *iPhone* in 2011.
BELOW: Hand shadows shift seamlessly into forest creatures in 'Tiffa Nova'.
BOTTOM: 'Illuminotic', another of Jones' mesmering portraits, which also became a poster.

getting really excited about the potential of drawing something and having someone else modelling it and taking it to the next level."

But, like so many artists enrolling on a graduate programme, Andrew was obliged to take out a sizeable loan to cover his tuition fees and living costs. As he reflects:

> "Once I graduated, however, I came to understand the debt that I had accrued; I wasn't really focusing on it during school, and afterward it hit me all at once. It became very clear to me that in order to buy my freedom back—because we live on a planet where you have to pay to live—I needed to find a way to support myself, that would also alleviate the debt as soon as soon possible. When I graduated, in 2000, a lot of the opportunities for making

money were in the film and games industry. It was something that I naturally felt an affinity for."

As a consequence he moved to California to work at George Lucas' *Industrial Light and Magic*. Concept work was a field of art that he found particularly stimulating and he was soon in the enviable position of having as much work as he required and more. His debts were cleared and he was confident that his art would be able to provide him with a decent level of income. However, his commitment to the games industry had been all consuming and, realising that he needed to recharge his creative batteries, he sold everything, vacated his apartment, quit his job and moved to Europe where he supported himself as a portrait artist, revelling in the freedom and uncertainty that such a nomadic existence bestowed upon him. It was at the point where Jones was thinking that, perhaps, he ought to make arrangements to return to the US that he received an email from an art school buddy, who was now working at a gaming studio called *Retro*. The message was simply that *Nintendo* were looking for concept artists to work on the new 'Metroid' game and would Andrew like to submit his folio?

As a result, Jones was invited to attend an interview, and it was on the flight to *Nintendo*'s Austin Texas HQ that he created some drawings around which he thought the game could evolve. Once he had been introduced to the team, it was these visuals combined with his ability to assimilate the *Nintendo* team's requirements, and articulate exciting ways of realising them, that secured him the post. The job was a massive coup for any artist,

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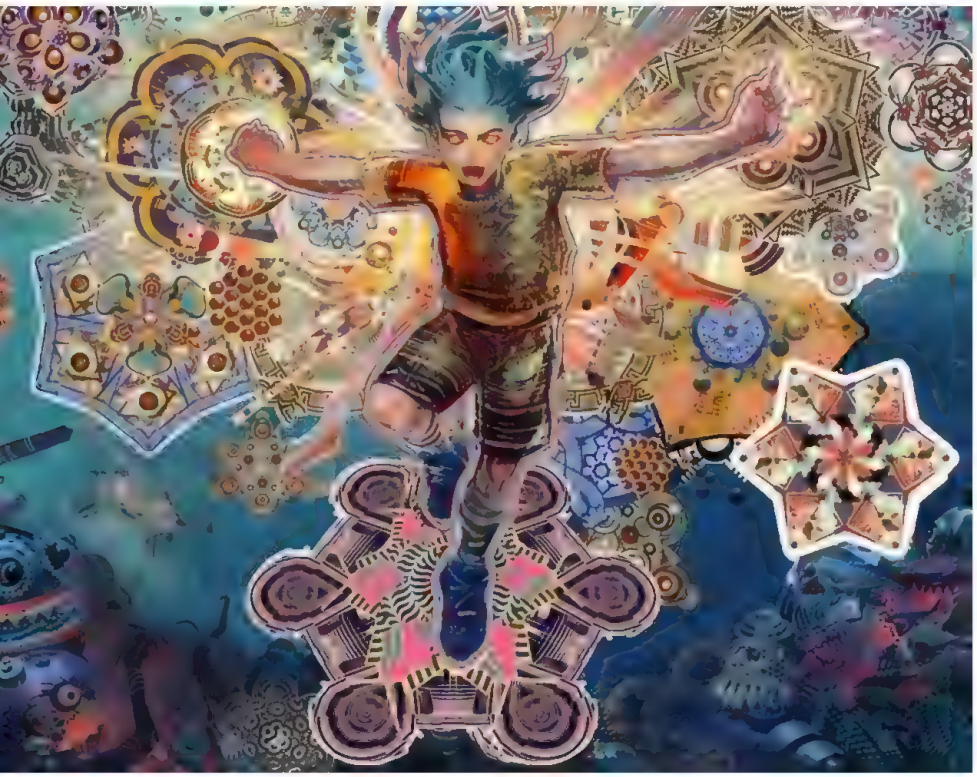
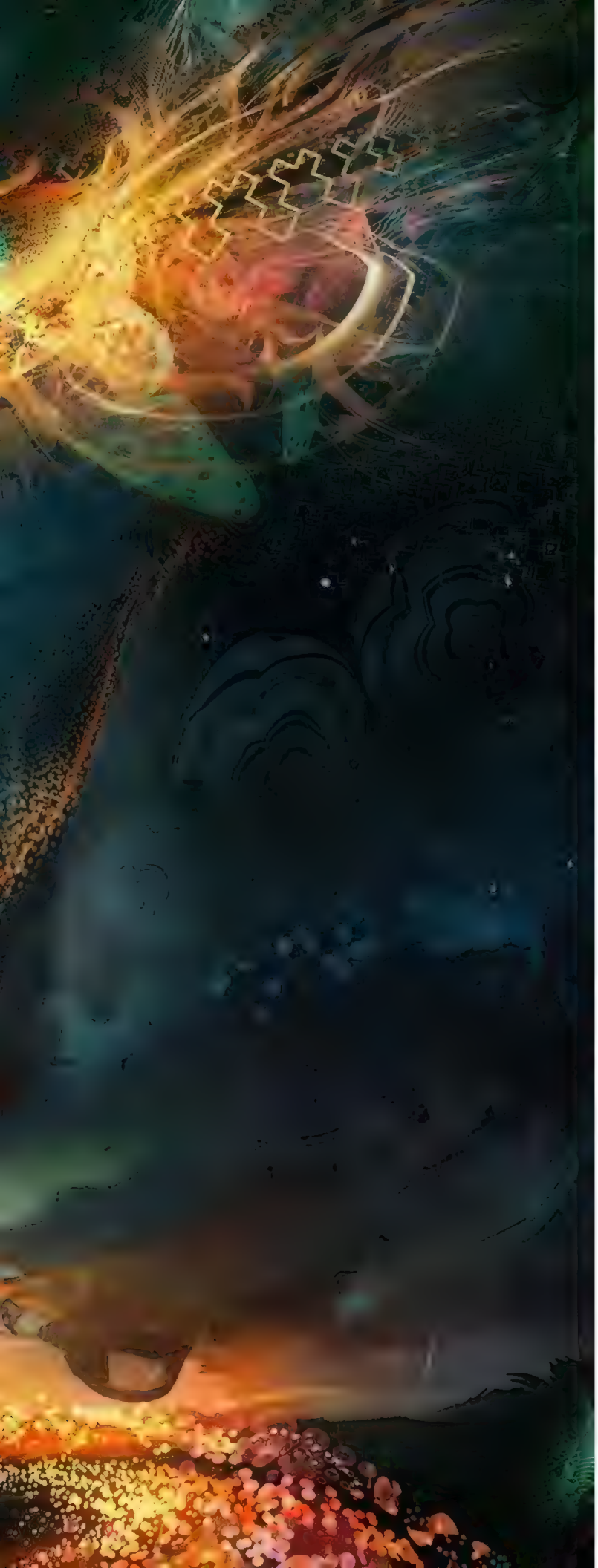
'Enter Nocturnas', another digital painting from Jones' graphic novel, 'Jake the Dreaming'.

RIGHT: 'Shiva Suns'. Eastern deities make frequent appearances in Jones' work. BELOW: Another image rich in Eastern influences. Jones' years of experience working within the gaming industry have added a huge arsenal of skills that he brings to each of his creations—not least of which is his ability to design strong and compelling characters.



LEFT: 'Jake Full On'. Another powerful example of Jones' ability to re-imagine Art Nouveau and Psychedelic motifs within his own digitally empowered art.



Text continued from page 9

and the fact that Andrew was at the start of his career was an indication of just how on top of his game he was. He needed to be though, as 'Metroid' already had a fan base, a massive amount of back-story and a troupe of established characters for the young artist to assimilate before he could credibly contribute to the project. The fact that he not only invested himself thoroughly in the world of 'Metroid', but was also able to push the game forward creatively, enabled him to gain the respect and admiration of the original creators of the game as well as the art directors. As a result, his creative freedom was enhanced and by the time he commenced work on the third game he had, as he describes, "...an open canvas to work with".

Seeking to capitalise on his experience with *Nintendo*, Jones was a co-founder of *Massive Black* with Jason Manley who was working in Southern California. Between the two of them, they had established an extensive network of creative talent. Their overall strategy was to harness these talents within one organisation rather than each artist offering their services on their own

ABOVE: Another of Jones' series of 1000 self-portraits, which spanned May 2002 to February 2005.
LEFT: 'Wanderer Awake'. This inspirational artwork was created for David Wilcock's album cover. True to his mission to harness electronic media to reinterpret the world around him, Jones painted this image live on the beach of Salvador, Brazil on the first dawn of 2009.

ABOVE: 'Aya'. Jones' work often harks back to the early years of illustration, where his digital textures echo those of engraving. RIGHT: 'Goddess of Dust' painted in 2011. Yet another example of Jones' command of cutting edge technology evoking 19th century motifs. FACING PAGE: 'Pareidolia'. This breathtaking image was used on the *2013 Spectrum Call For Entries* as well as gracing a CD by musician *Random Rab*.

sites. This initiative not only created a superb resource for prospective clients but, by the additional founding of the non-profit forum *ConceptArt.org*, they also provided a way for artists to hook up with each other and provide critiques and exchange information and ideas. *Massive Black* has since gone on to become one of the most influential art and design resources within the gaming industry with offices in San Francisco and Shanghai, while ConceptArt.org has generated workshops and even a college from within the community.

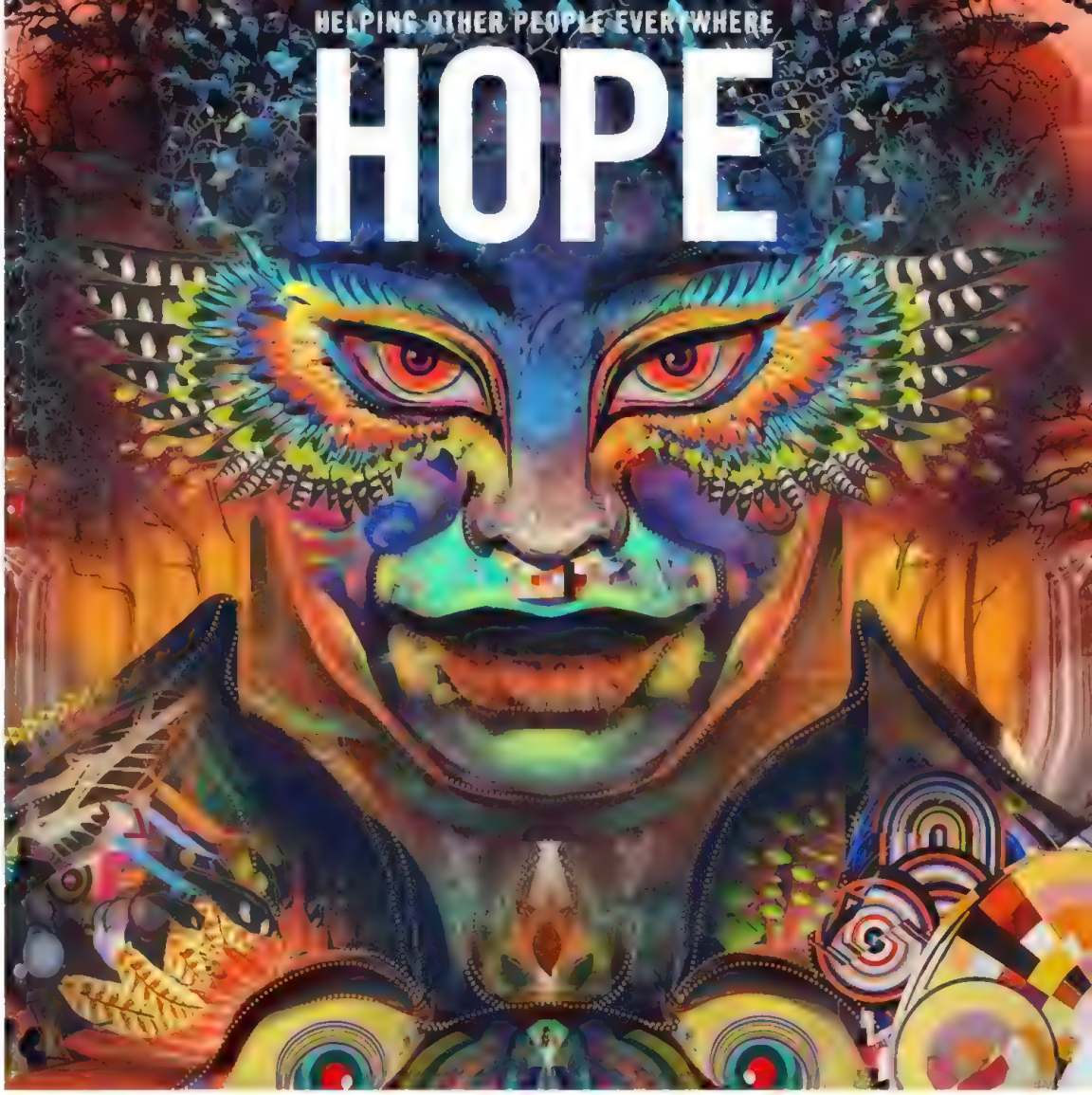
RIGHT: 'Blood Moon'; one of Jones' limited edition art prints, which was released in 2015. Signed and numbered out of a print run of 100 and available through Jones' website at: http://androidjones-obtain.com/

However, Jones was finding his creative yearnings increasingly circumscribed by his work within the gaming industry and in the summer of 2007 he left his post as creative director at *Massive Black* and commenced exploring the possibilities of seeing how far he could push his mastery of traditional and digital art to create new worlds which would be both astounding and spiritually uplifting. This move led to the first in an on-going series of live demonstrations, in which Jones' mastery of traditional and digital art combined in astonishing displays as he created new worlds charged with cosmic energy at the touch of his Intuos pen.

The move to liberate his creativity from the confines of his studio has seen him share his process with audiences in their tens of thousands, such as his recent art project at the Sidney Opera House and at major art festivals such as BOOM and Burning Man. These activities have often

Text continues on page 28

FACING PAGE: 'Revolution'. Bird motifs are a recurring theme in much of Jones' art.
ABOVE: 'The Connection'. Art for the *Papa Roach* album cover.
ABOVE TOP: Painted in 2012, 'Dharma Dragon' was created live before a stunned audience at the *BOOM* festival in Portugal.
RIGHT: 'The Gift'. Jones' concerns about the unsustainable financial pyramid manifest themselves in this haunting image



RIGHT: Jones' dramatic and striking 2012 poster for *Project Hope*, an international organisation dedicated to providing medicine, health systems and relief assistance to communities around the world. Jones frequently puts his art to the service of the global community.

LEFT: Jones painted this picture of 'The Legendary Gaudi' during his live set at the Rize Show at the Hoxton Gallery.
BELOW RIGHT: 'OPM'; an album cover and limited edition print from 2013.
FACING PAGE: 'Boom Drops' from 2013 presents yet another haunting and thought-provoking portrait that also became an album cover and print.

ABOVE: 'Eclipse Engaged'; a powerful and awe-inspiring image created by Jones in 2012. In an uncertain and often threatening world, Jones' creations offer a far more redemptive vision, without over-sentimentalising his art in the process.

This image is perhaps one of Jones' most vivid explorations of the themes of hope, healing and rebirth: themes which have touched his own life and the lives of those close to him and which inform his self-generated 'electronic shamanism'.

ABOVE: 'Dream Rize'. Jones' ability thoroughly to invest himself in every piece of software that he manipulates has allowed him to delve into his subconscious and liberate his creativity.
RIGHT: Portraiture blends seamlessly with landscape painting, in this exquisite study from 2012.

BELOW: 'Factory'. Jones' use of collage to play with the viewer's imagination is greatly facilitated by his inventive use of textures in *Painter* and *Photoshop*. Within these programs, he imports imagery to create new 'brushes' which he uses to 'paint in' the effects, which can then be adjusted to varying degrees of opacity and hue—literally painting with electricity.

ABOVE: The term Electromineralism is an apt description for digital landscapes such as 'Marty Party'.
ABOVE TOP: 'Reverie' from 2011. Jones' work is constantly playing with the viewer and rewarding their explorations with new delights which gradually reveal themselves.
RIGHT: 'Gragon Twins'; light, form and energy suffuse this magnificent image painted in 2010.

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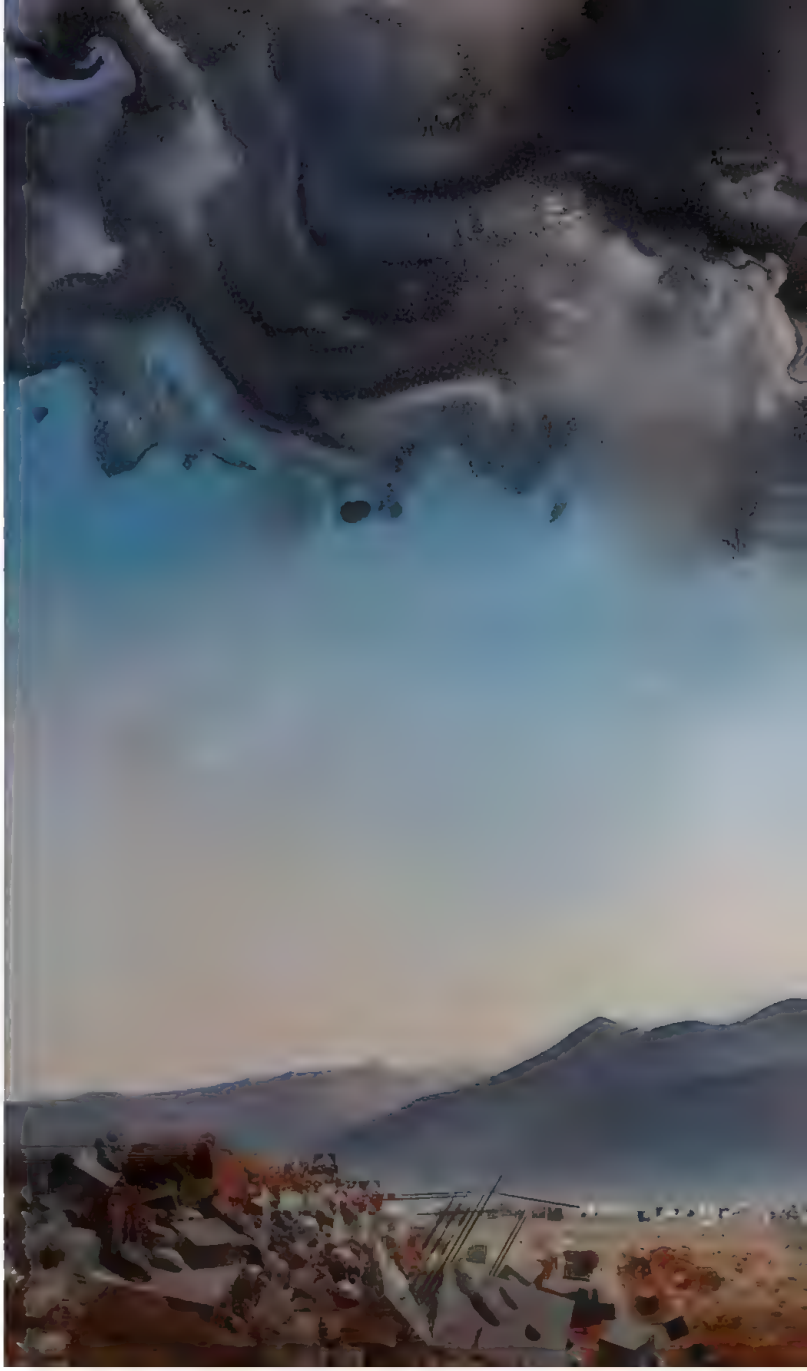
involved collaborations with musicians and performers to make the experience as fully immersive as possible. This fusing together of complimentary disciplines is best epitomised by the shows he has hosted with his wife, the dancer Phaedra Ana. Together they create new and inspiring visions and sensations with a spontaneity that seems to defy the complexity of the procedures that they have mastered. The collaboration was similarly spontaneous in its origination, as Phaedra explains:

> "We were inspired by the spirit of Maui (Hawaii), at the festival Source in February 2009. We found ourselves in a giant hall with only a handful of other people simply because everyone else went to sleep! Andrew, as he does, soon embarked on a live painting, projecting onto a large screen halfway through the hall. Over the course of the night it so happened that I waltzed over to the side of his illuminated screen to say "Hi", dancing in and out of his field of vision focused on the projected visuals. Instead of putting his Wacom pen down though, he began to communicate to me through the screen—and I responded. Then something else responded, and the four people who were in the hall at the time stood rooted to the ground. Time stood still. It was as if something had exploded and shot out into a trillion new directions all at once and we were the moment as it all converged. Etched into our minds forever, it was like an invisible conception.
>
> Two days later we were invited to perform at the 'Talent Show' of the festival. That was the very first Phadroid performance. Conceived Friday night, rested on Saturday, in the world by Sunday."

In addition to his jaw-dropping live performances, Jones' reach is consolidated by his online presence, from DeviantArt, to Facebook and his captivating YouTube movies. His ability to harness the power of the internet is further demonstration of his commitment to delivering

ABOVE: Psychedelic abstraction as a face reveals itself in 'Gabriel'.
ABOVE TOP: Jones evokes the power and majesty of landscape visionary John Martin in 'Hope Street Night Machine' painted in 2009.
LEFT: Album art for 'Unknown Cause' 2014.

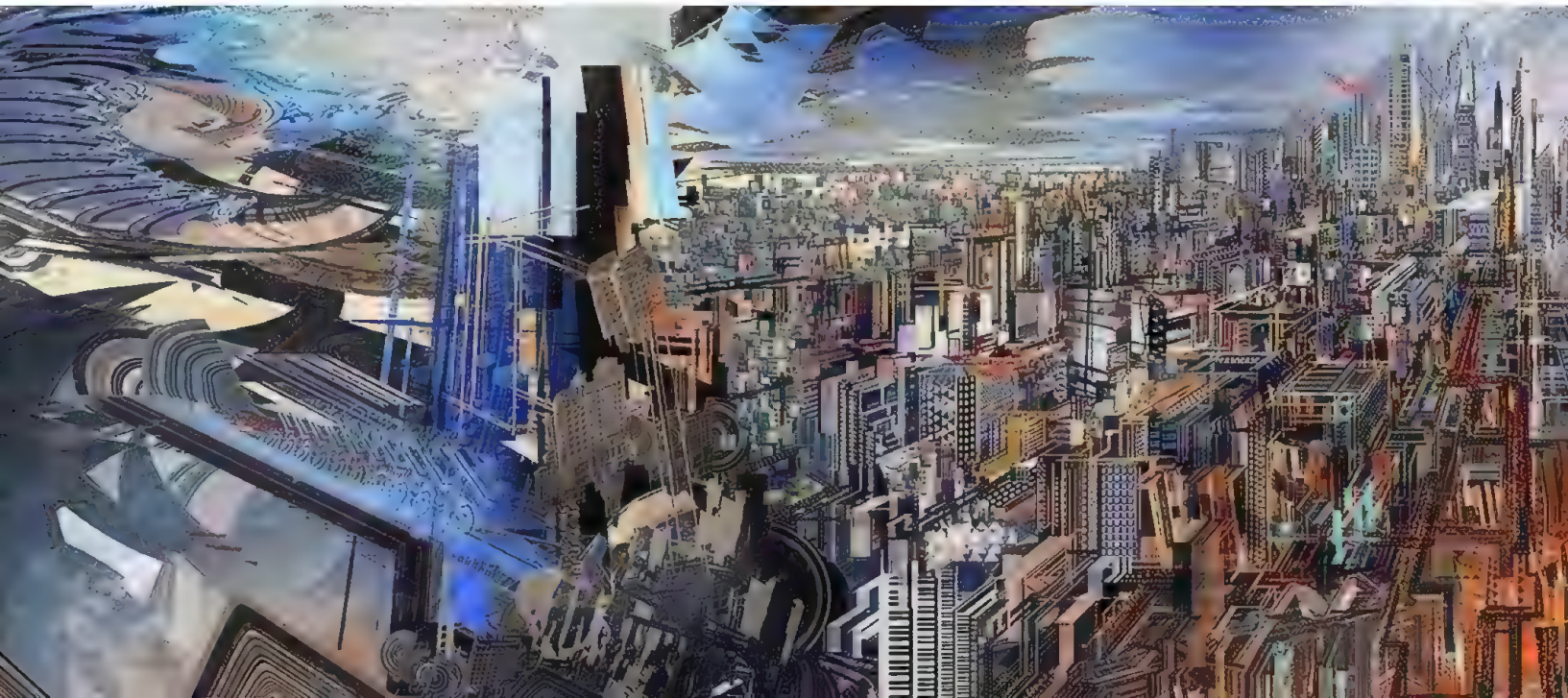


RIGHT: 'Embrace', painted live at the Burning Man Festival in 2014. The on-screen creation of this artwork was recorded by the artist and you can watch it happen at: vimeo.com/105929646
BELOW: 'Downtown Dimension'. This view over New York City's skyline was painted by Jones whilst staying at a friend's 60th floor apartment in Manhattan.

his message through a multiplicity of platforms. But while the internet is an important part of Jones' practice, he is not enslaved to the yoke of the Twittersphere—as he observes:

> "The internet is both the best and worst thing to happen to art. The interchange of ideas, techniques and skills is remarkable. You now have access to more artists, images and education than anyone has ever had in the history of the world. Practice discipline and discernment in your actions. If you're spending more time online than you are at the drawing table, then I suggest it's time to re-examine your priorities. If you reference more photos of nature than actual nature, take a walk."

Jones' art is sensational but also sublime—the sheer force and spectacle of his astonishing art is underpinned by a philosophy born out of his own experiences, some of which have encompassed not just his own mortality but the mortality of people close to him. His intent is not just to inspire awe in his audiences, but to offer them a redemptive vision of the best that the power of science and imagination can offer. As he says; "To a certain extent,

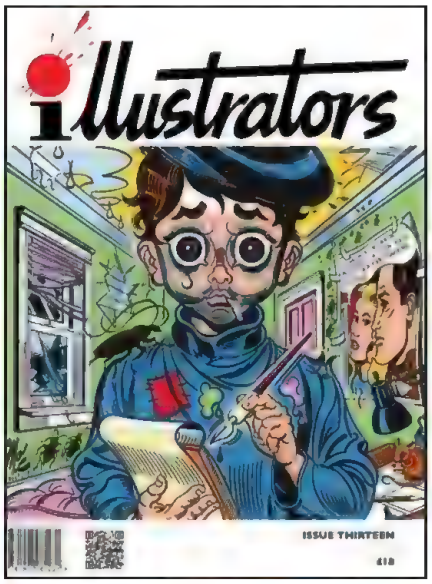


ABOVE: 'Forward Escape Grid'. Jones cover to Dave Tipper's album, 2015.
RIGHT: 'YHWH'. This haunting icon along with many of the other images appearing in this feature is available to purchase as a limited edition print from Jones' website.

we are all born broken. We require healing and there are two options. You can exploit people's need for healing or you can help heal them. Extension and evolution are our greatest gifts and we are sharing them".●

● For more of Android's art and news of his activities as well as the opportunity to buy his prints and posters and holograms visit the official Android Jones site at: ***http://androidjones.com/***

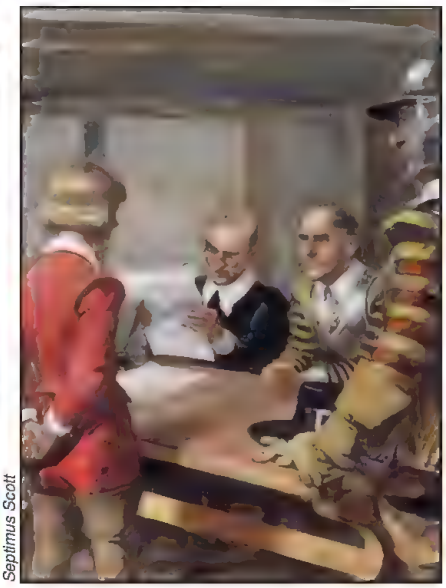
IN THE NEXT ISSUE



Thrill to the adventures of the self-proclaimed "world's best artist", as we uncover the agony and ecstasy of the life and times of illustration legend and artist extraordinaire, the one and only Mitch O'Connell!

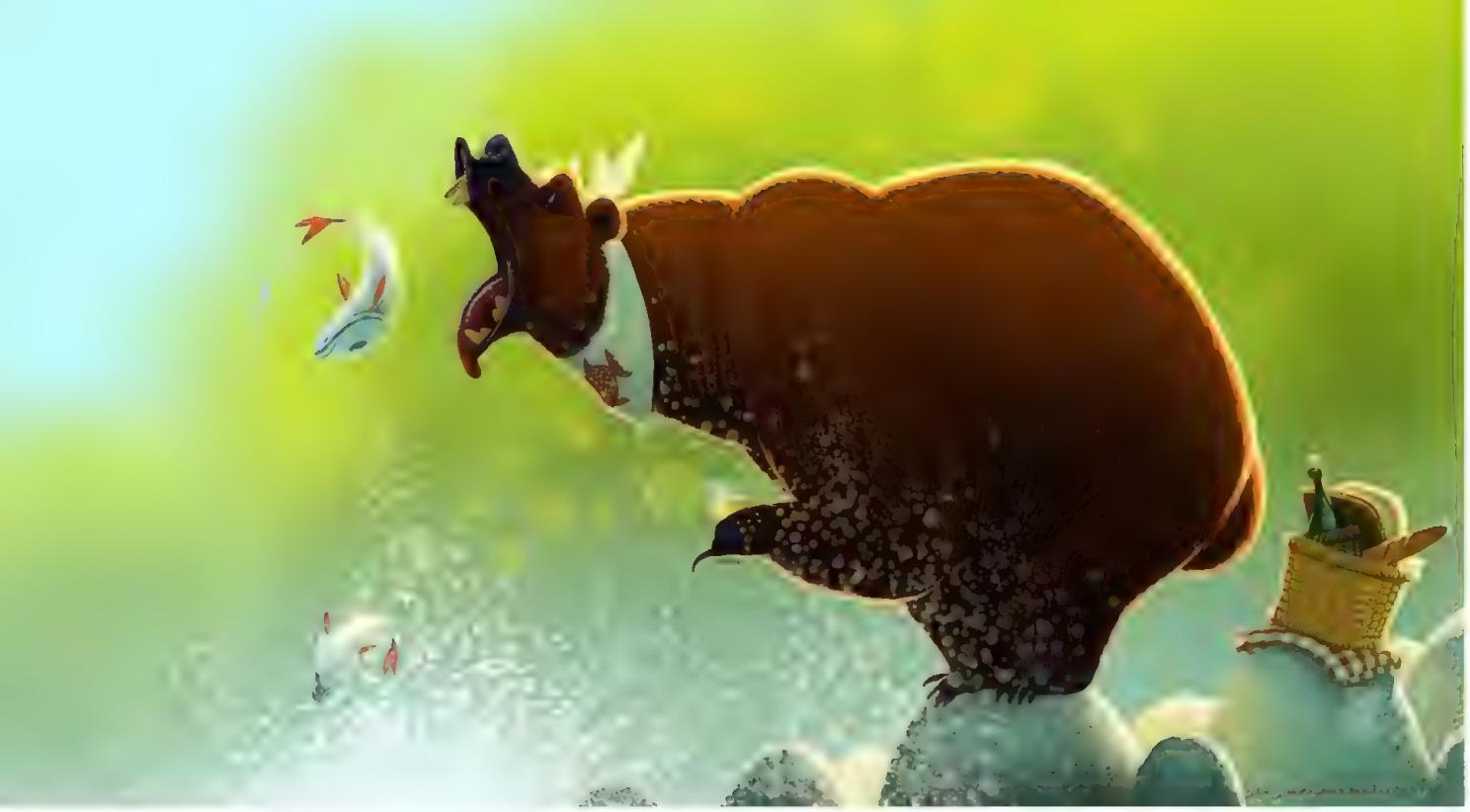
Meet Jeff Miracola; reaching beyond the confines of his studio with his fantastic art, thrill to the septugenarian swashbuckler as we reveal the story of Septimus Scott, and be wowed by Brooke Boynton Hughes delightful children's book illustrations.

Jeff Miracola



Septimus Scott

Brooke Boynton Hughes



FACING PAGE: Private commission for a little girl's room, supposed to be a painting on the wall opening like a window into a magical world. ABOVE: A personal project: Denis' take on the Jack O'Lantern, created for Halloween two years ago. ABOVE TOP: Another personal project, exploring the idea of a bear trying to have his regular dinner in a fancy way.

Denis Zilber

Enter the zany, madcap world of this wildly entertaining Israeli artist and share his thoughts and experiences as he talks to Diego Cordoba

Denis Zilber was born in Minsk (in the former Soviet Union) where he lived until the age of 15, before moving to Israel with his family. Both his parents are professional artists, but Denis opted to work as a digital illustrator instead. He has worked in a vast variety of artistic fields from advertising to illustrating children's books, cartoon editorials, video and board games, and character designs for animation and movies. He speaks three languages (Russian, English and Hebrew) and paints exclusively with Photoshop.

DC: Denis, you were born in Russia and yet your artwork seems to be heavily influenced by American animation and cartoons. I wonder what cartoons you saw as a child living in Russia?

DZ: Yes, I was born in the Soviet Union, way before it collapsed. Have to say that there was no such thing as cartoons in the Soviet Union, or at least not as you know them. There were children's book illustrations of a very particular kind, only one major illustrated magazine and also politically oriented cartoons for adults, which were rather popular. All that amazing plenitude of cartoons and illustrated materials of different styles that Western children had access to simply didn't exist in the Soviet Union. So I grew up on classic art books. At some point, when I was 9 or 10 years old, my Dad brought home a marvellous book, 'The Creation of The World' written and drawn by French illustrator Jean Effel. It was a book of cartoons, hundreds of them. I've read it dozens of times. As for the American influence

ABOVE: Advertising illustration for a Moscow-based construction company showing how spacious their parks are. BOTTOM LEFT AND RIGHT: Hercules and Hades from the Myth-O-Mania series by Kate McMullan, told from the point of view of the "villain", Hades, who is actually the hero, Hercules being a superficial and vapid narcissist.

ABOVE: Inspired by the 'Mariachi Zombie' animation created by Carlos "Dundo" Soto whom Denis met in Mexico last year.

you've mentioned, I believe it started when I began studying character animation at Animationmentor.com around 9 years ago. After I began studying animation I realised that most of those famous 12 principles of Disney animation can be easily applicable to illustration as well. I took a lot from animation for my graphic style. All those little animation tricks like silhouette, staging, posing, line of action, primary and secondary action—I use them every day in my work.

DC: What made you want to be a cartoonist or illustrator?

DZ: Since I was raised in an artistic family I always knew that my life would be somehow related to art. After all, drawing was the only thing I was good at since I was a kid. However, that desire to become an artist had been pretty mild up until I was around 25 and the big Pixar and Dreamworks blockbusters started to come around. *The Incredibles*, *Ratatouille*, *Kung-Fu Panda* were a true revelation for me. I felt like I had discovered a whole new world. I realised how vivid, intense,

Text continues on page 41

BAD GIRLS
BAD GIRLS
IN 10 EASY STEPS

RIGHT: Editorial illustration for *GQ* magazine, where manhood isn't proven until you've been in a boxing fight.
BELOW: Personal project which was also used in one of Denis' how-to video tutorials.

FACING PAGE: 'Spring is coming' illustration for an unofficial contest held by the *New Yorker*'s art director Françoise Mouly.
LEFT: Same commission as the park on previous spread for Moscow construction company, showing how a bathtub could look as huge as a swimming pool.

Text continued from page 37

colourful and fascinating art can be. Back then I wasn't exactly sure what I'd like to do, animation or illustration, but I knew how the final image should look like.

DC: You're self-taught, but what artists inspired or influenced you?

DZ: First and foremost, J. C. Leyendecker. He's probably the only artist that I never stopped admiring while changing my style along the way. I never stopped looking up to him. His illustrations have everything a good illustration should have—great style, perfect anatomy, composition, colour, expression, marvellous storytelling—absolutely everything. He is number one to me. Also such great artists like Jean-Baptiste Monge, Nicolas Marlet, Carter Goodrich, Olga and Andrej Dugin, Frederic Pillot, Shaun Tan and Tadahiro Uesugi had a huge impact on my style.

DC: Did you ever read comic books?

DZ: Well, I was raised in a culture that had no such tradition as comic books. In fact the very first graphic novel I've ever read was 'Watchmen' by Alan Moore and it happened last year. I just realised that I needed to somehow close this educational and cultural gap. I have to say that even now, after that desperate attempt to educate myself, I am a bit of a cripple in that matter for I am still much more comfortable with reading text than browsing images with written dialogues.

DC: What children book illustrators do you like?

DZ: Andrej and Olga Dugin, Gennady Spirin, Justin Gerard, Roberto Inoccenti, Frederic Pillot, Rebecca Dautremer, Scott Gustafson, Ivan Bilibin, Jonny Duddle.

DC: Some of your cartoons remind me of the work of Tex Avery. Are you aware of his work?

DZ: Yes, I am. I believe it's because I use the same tools to achieve better expression in my illustrations as they do in the animation industry and as Tex Avery did. I heard

FACING PAGE: Fanciful personal work and, according to Denis, his only successful attempt at creating a classic pin-up image.
ABOVE: One of the illustrations for the Bear vs. Bull annual corporate calendar for a Swiss bank, who apparently favored the bull over the bear (the bear being the symbol for Bern, the Swiss capital).
BELOW: A sexy flying would-be sorceress done for an ad campaign.

many people consider me as an animator and my illustrations as "frozen animation". I am heavily affected by animation, it would be wrong to deny it.

DC: I also noticed in some of your how-to videos that you don't use colour swatches, but rather create your colours as you're painting by using the general colour-picker in Photoshop?

DZ: Right, I don't use any colour swatches. In most cases I work based on my understanding of the physics of light in given circumstances and lighting conditions. So, say if I know that my character's jacket basic colour is green and I have few light sources of different intensity and tint, the only thing I need to do now is to pick the colour for each part of that jacket, both illuminated and shaded, according to my lighting conditions. I don't need swatches for that, I only need to know how strong my light is and where is it coming from.

DC: Many of your illustrations have forced perspectives. Do you use any photographic reference for this?

DZ: No, I don't. In most situations I use my imagination for that purpose.

DC: You've done many children's book illustrations. Is there any famous children's book that you would absolutely love to illustrate and that you haven't done already?

DZ: Oh sure! All the classic ones. 'Alice in Wonderland' and 'Through the Looking Glass' by Lewis Carroll, 'The Nutcracker' by E. T. A. Hoffman, any of Andersen's or the Grimm brothers books, 'One Thousand and One Nights', maybe even 'Tales of King Arthur and his Knights of the Round Table'.

DC: How long does it take you to finish an illustration?

DZ: Depends on chosen style really. Usually it is something

FACING PAGE: Denis' take on the hookah-smoking caterpillar from Lewis Carroll's 'Alice in Wonderland'.
ABOVE: Funny illustration about hang ups done for *FHM* magazine.
LEFT: Placeholder illustration while Denis' new website was under construction.

BELOW: Christmas illustration for a mall based in Geneva, Switzerland with a giant named Gargantua as the center character.

around 2-3 days, not including sketches, give or take.

DC: What painting gave you the most trouble to finish, be it by lack of reference material or simply because it was too complex to do?

DZ: The last big personal piece I created, called 'Baba Yaga' ***(see page 47)***. Frankly, at some point I thought I was completely stuck and I would never finish it. The first part where I painted the character was relatively easy. However, when it came to the background, I had to start over a few times until I felt somehow satisfied with the result. I am still not 100% happy with the illustration, though I am not sure I could've done it better at the time. I gave it my very best, tried really hard. I learned a few new things. Hopefully next time I'll do better.

DC: You draw everything from animals to human beings. Is there anything you don't like drawing?

DZ: I don't like drawing monsters, corpses, or things that are scary or disgusting on purpose. In my work I always try to bring positive emotions, I try to reach for people's intellect, to appeal to their sense of humor. It is much harder than appealing to people's fears or feelings of disgust. Human fear and disgust lay in the very core of human conscience—in fact, deeper than that, in their unconscious. These are very basic reflexes and they are easily triggered. Just draw a corpse covered with blood,

FACING PAGE TOP: Again, part of the advertisement for a Moscow construction company showing how big their rooms and how high their ceilings are.
RIGHT: Personal project about Cleopatra, and part of a story Denis has been developing in his spare time for quite a while.

LEFT: Denis' second entry for the 'Blown Covers' contest held by the *New Yorker.* This time with a charming, and oh-so-true illustration about 'Paying taxes'.
FACING PAGE: Denis spent about 25 hours doing this highly-realistic illustration of Baba Yaga, an evil magical creature who kidnaps children and is the major antagonist in many Slavic fairy tales.
BELOW: The Cardinal, the Fortune-teller and the King from a card game named 'Queen's Necklace' for which Denis created two dozen different characters.

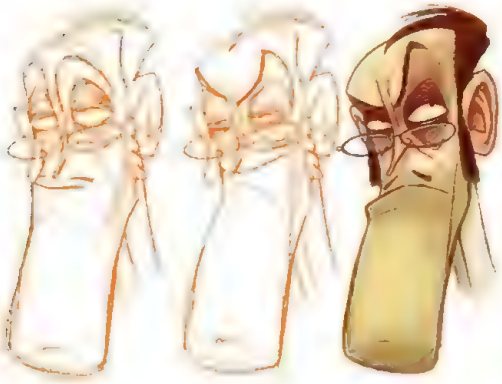
and there you go, you've made most of your audience feel sick. That is easy. Appealing to a sense of humour on the other hand is much more difficult, you need to know your audience very well, for people can have very different cultural backgrounds and therefore very different definitions on what they consider funny.

Also, I'm not a huge fan of sci-fi or fantasy in my work, because those fields are too crowded nowadays. 99 of 100 digital artworks that are being created today are either about sci-fi or fantasy. Sorry guys, not exactly my cup of tea.

DC: Is sexually-oriented material something you aren't interested in for your work? I absolutely love the painting of the girl sitting on the photocopying machine with her knickers down around her ankles, photocopying her derriére that comes out in the shape of a heart.

DZ: Thank you so much, I am really glad you loved it. As for

Pulcinella



lack of sexually-oriented content in my work it depends on the assignment, really. Once I had to illustrate an article for *GQ* magazine about porn addiction and the editor allowed me to be as provocative as I could be. The only restriction I received was not to show certain body parts, especially from the males. So I created an image that in most countries, by most standards, would be considered as soft porn, and yet it was an illustration for a very respectable magazine. So, as I said, it depends on the assignment. However, as in the case with disgusting things, I tend to avoid painting nudity, for the very same reason. I believe that attracting people's attention with nudity is a bit cheap, too easy. I love to tickle the human brain, not their libido.

DC: Have you ever tried working in a more realistic style? Some of the objects in your paintings look very realistic, such as the photocopying machine we were talking about earlier, or the mandolin in Pulcinella.

DZ: I started with a realistic style when I was a kid, then for many years I've been doing cartoony stuff, and today I indeed find myself somewhat going back to my roots, to a more realistic style. Though pure realism is a bit boring for me, and I believe I will always have some certain aspect of grotesque in my style, some humorous exaggeration of proportions.

DC: How hard is it working in the illustration field today? Photography, and manipulated digital images have replaced many of the old time illustrators who did record covers, film posters, book covers and magazine illustrations.

DZ: Being an artist is not always an easy thing to do. The illustration market is enormously crowded nowadays. Young people sometimes begin entering the market even before finishing school, as teenagers. Many of them consider having a computer with Photoshop installed and a Wacom tablet as sufficient for calling themselves "digital artists". That makes the whole field of digital illustration extremely overpopulated. Yet I believe that even in such a highly competitive market nothing beats experience and good drawing skills. Yes, probably it's a bit harder to find good jobs today than 5 years ago, but it's not impossible. I strongly believe that even with all the photography, digitally manipulated images or amateur illustrations overflowing the market, some certain demand for old-school

FACING PAGE: Private commission for a client in Naples of the Pulcinella character from the Commedia dell'Arte for which Denis refused to get paid since he had so much fun doing this stunning illustration.
TOP LEFT: Occasionally Denis will do different expressions for a character to see which suits him best.
TOP RIGHT: A reverse of roles with a dinosaurs' Natural History museum.
BELOW: Ad campaign featuring a popular Swiss court jester called Chalamala, whose name was derived from the old French word *chalemelle*, a type of flute.

ABOVE: A wry depiction of love by the beach, another personal project.
BELOW: One of Denis' rare attempts at creating a pin-up image, using some soft-lighting and a gentler colour palette.

painterly illustrations, whether hand-drawn or digital, will remain the same. Hopefully forever.

DC: Tell us what is it about digital art that you find fascinating?

DZ: Its flexibility and speed. An ability to change and adjust things on the fly. I can make a lot of variations very fast and pick the best one without starting over each time.

DC: A drawback of digital art is that there is no original work per se to show at the end, just pixels on a computer. Has this ever bothered you?

DZ: Yes, of course it does. But one can always sell prints if one wants to. In fact, selling prints might not be as profitable as selling original art, for obviously prints are significantly cheaper, though selling a lot of prints might give an artist much more exposure than selling only one piece of art.

DC: The way things change so fast in the computer world, won't there be a day when all those pixels will become obsolete and there'll be no way to read them again? Or anything to show your grandchildren or many other generations to come?

DZ: I am not sure that digital art as we know it will last forever. I believe it's a matter of a few years, maybe a decade, until we find ourselves in a complete new world in terms of new possibilities, new tools and technologies. Few years ago I remember arguing with people who tried to convince me that creating illustrations for the then-brand-new iPad format was the future. I told them that it was merely a trend, a temporary thing, not *the future*. No one listened to me. Couple of years passed and a new generation of tablets had been released with much higher screen resolution, and all those illustrations created for the old tablets became obsolete. As though they never existed. Nothing to see, nothing to show to your kids, let alone grandchildren. You're absolutely right there. By the way, that's the reason that I am getting more and more into children's book illustration today. With all those fancy technological advancements and new digital formats I strongly believe that good old-fashioned children's book made of cardboard and paper will still be standing on our grandchildren's shelves. I really hope so.

● *Denis has his own website:* ***www.deniszilber.com****, where you can see more of his work and buy prints, T-Shirts, mugs and other objects featuring his zany artwork.*

Philip Mendoza (1898-1973) Original Art

"Town and Country Mouse"
Once Upon A Time 1971

"Town and Country Mouse"
Once Upon A Time 1971

"Town and Country Mouse"
Once Upon A Time 1971

"Town and Country Mouse"
Once Upon A Time 1971

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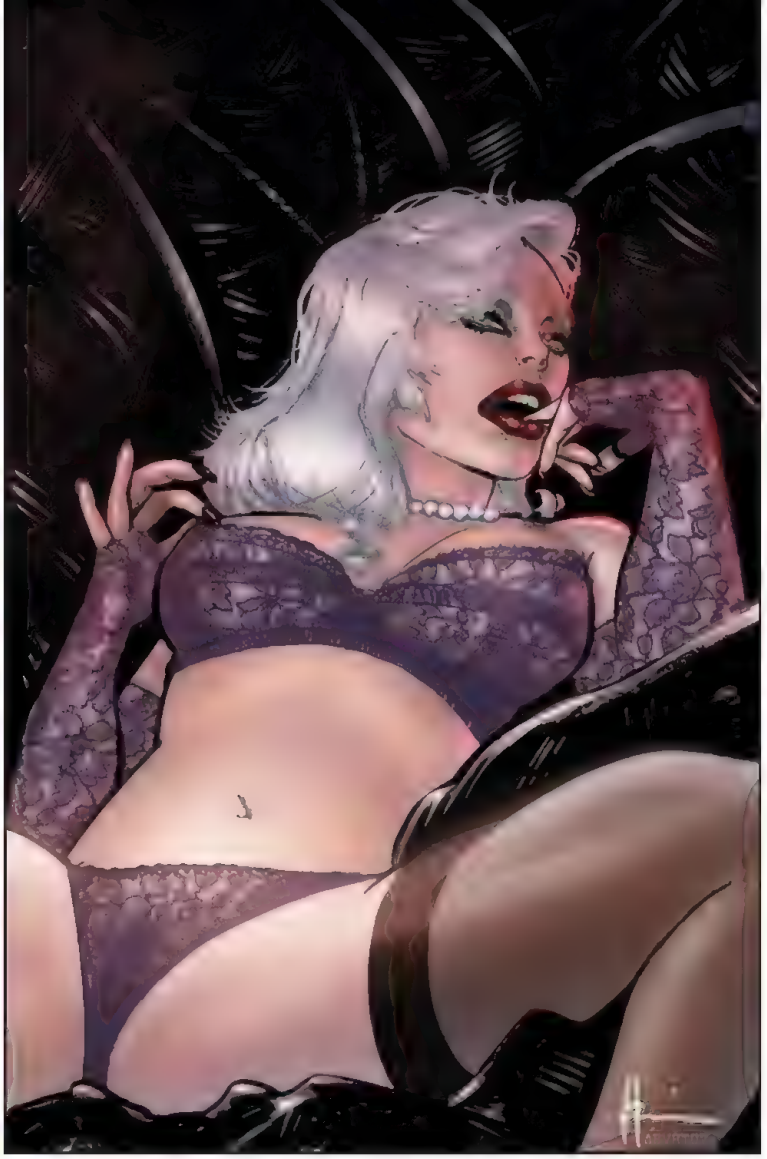


Howard Chaykin

Thomas Kintner exposes the vices and virtues of one of the most incorrigible artists to emerge from the 1980s comics renaissance.

Howard Chaykin achieved recognition with his hit series *American Flagg!* in 1983. Five years later, his risqué *Black Kiss* created a different kind of stir among comic book aficionados.

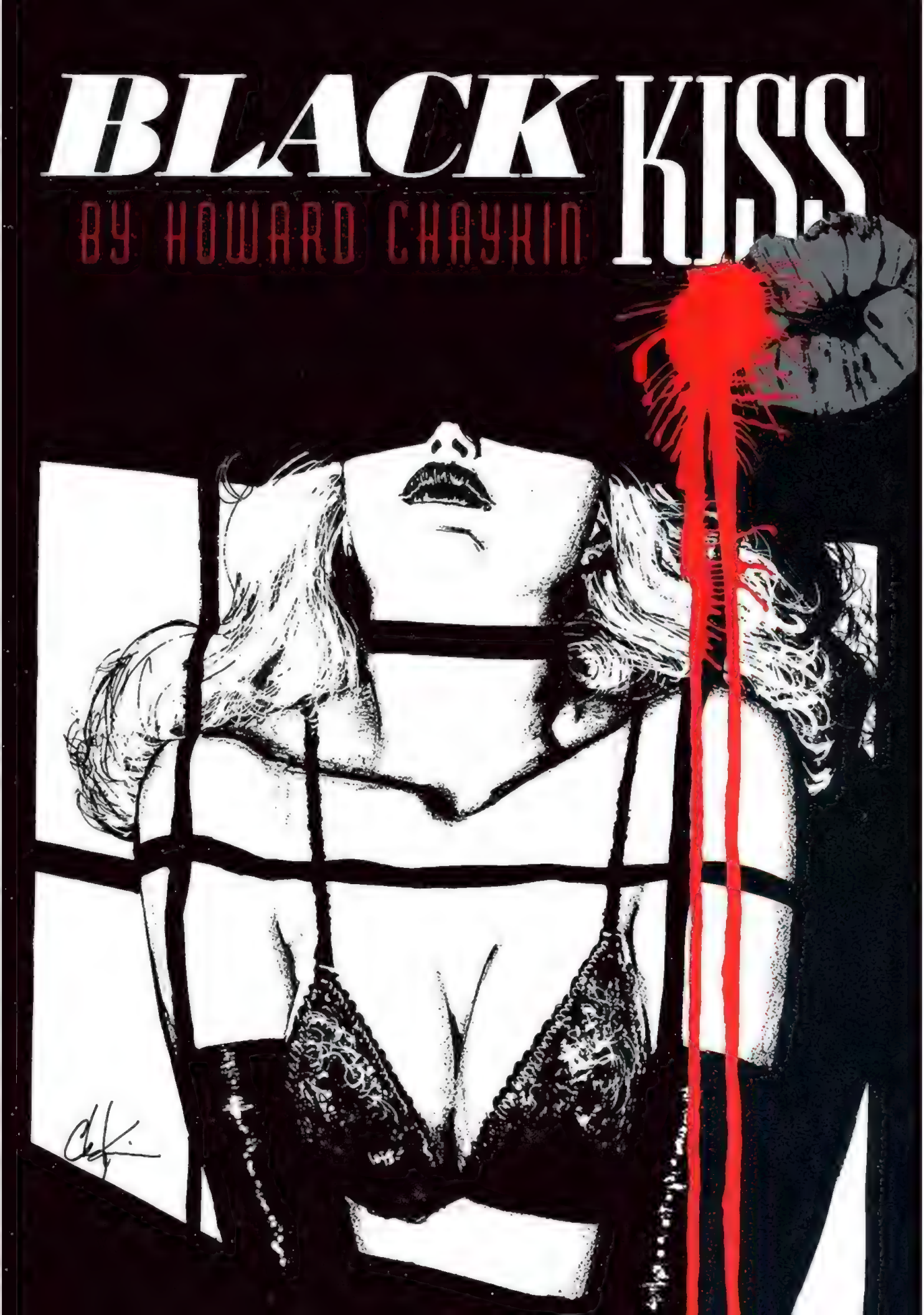
Most careers are conducted in anticipation of that fortunate moment when stars align, aspirations coalesce, and the proverbial brass ring is within reach. On the other hand, some people just don't much care for brass. Consider Howard Chaykin. Arguably an exploiter but never an opportunist, he has followed his own appetites, embracing a muse that has frequently kept him a cool remove from the mainstream. At the same time, his work has charted territory on which his art's fellow practitioners have grown ideas of their own.

Which art is that? Ask him–or don't. He'll volunteer it regardless. "I'm a comics man."

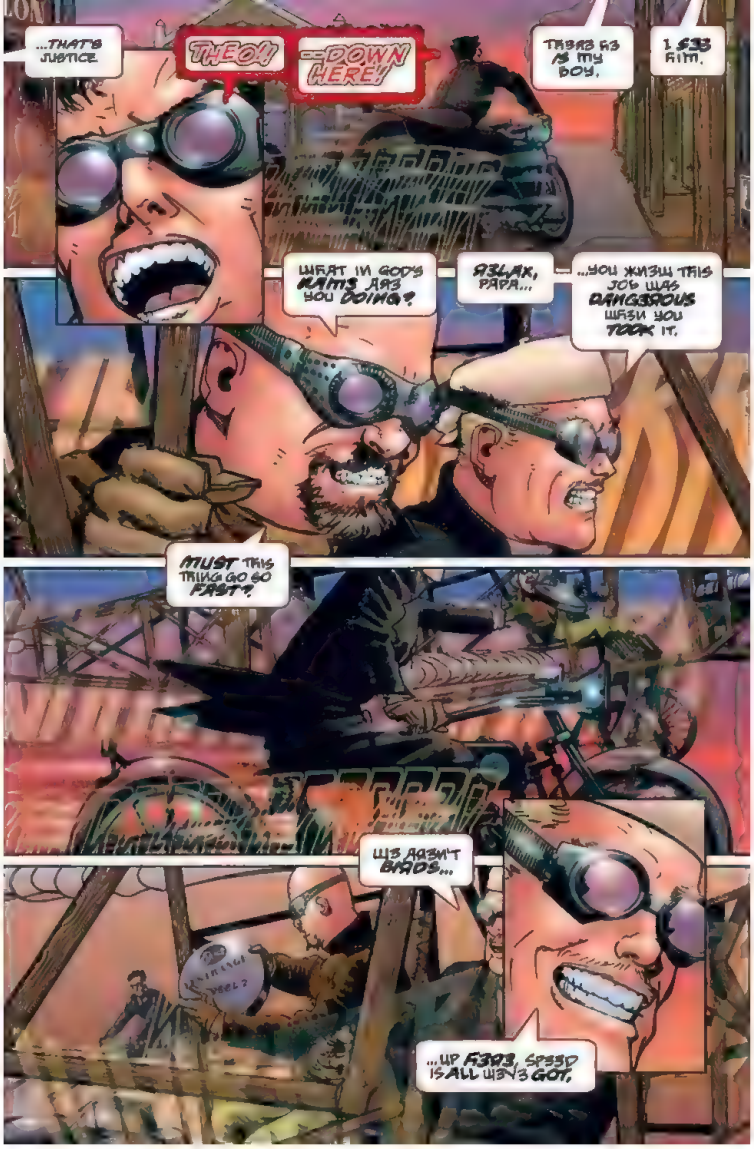
Comics are where he got his start, and, following the occasional detour, where he ultimately landed. His longest shadows within its borders are cast by a pair of 1980s projects that have endured for very different

BLACK KISS

BY HOWARD CHAYKIN



JESUS CHRIST, JOSEPH. I JUST DON'T UNDERSTAND HOW YOU CAN BE SO CALM ABOUT IT
SIMPLE, MADELINE.
EVERY MORNING I WAKE UP AND MAKE A LIST OF THINGS I CAN TAKE CARE OF BEFORE RETURNING TO BED
AND ALL OF THE THINGS FAR OUTSIDE OF MY ABILITIES TO CHANGE
THIS IS ONE OF THOSE
GOOD. MAKE JOKES
NOW IS ABSOLUTELY THE TIME TO MAKE JOKES
THE CONVERSATION WILL HAPPEN WHEN THE CONVERSATION HAPPENS
CARLYLE WAS A STUBBORN AND SELFISH ASSHOLE WHO LET HIS DICK DO HIS THINKING, AND HIS DICK WAS THINKING ABOUT CALIFORNIA BLONDES
HE'S GONE? PITY. FINE BETTER FOR US
THE ONLY THING MICHAEL THINKS ABOUT IS WHERE HIS NEXT BOTTLE COMES FROM.
MOVING THE SHOW MEANS EFFORT. HE DOESN'T HAVE IN HIM
THE CONVERSATION WILL HAPPEN WHEN IT HAPPENS, MADELINE
TODAY, LET THE BOY BURY HIS STUBBORN, SELFISH, ASSHOLE FATHER


...THAT'S JUSTICE.
THEO!
--DOWN HERE!
THAT'S MY BOY.
I SEE HIM.
WHAT IN GOD'S NAME ARE YOU DOING?
RELAX, PAPA...
...YOU KNOW THIS JOB WAS DANGEROUS WHEN YOU TOOK IT.
MUST THIS THING GO SO FAST?
WE AREN'T DEAD...
...UP FRONT, SPEED IS ALL WE'VE GOT.

reasons, the wildly-ahead-of-its-time *American Flagg!*, and the dirtily-so *Black Kiss*. Those titles are bookends to a period in his four-decade-plus career that is emblematic of his artistic accomplishments, and who he is to the audience.

In the early 1980s, Chaykin was out of comics, and scarcely missed. He had small tastes of success throughout the preceding decade, but had not produced a signature work. Some of his jobs would live on–not least the comic adaptation of the most successful film franchise in history–but Chaykin was a minor industry figure. Following a fight on Good Friday 1981 with Marvel's editor-in-chief, Chaykin found himself essentially banished from comics, and moved on to other illustration work, notably paperback book covers.

ABOVE LEFT: Set in the early 1950s, *Satellite Sam* presented a dark corner of television's Golden Age in atmospheric black and white.
ABOVE RIGHT: Chaykin's epic *Century West* imagined the 20th century world arriving with a bang in a remote Texas town.
FACING PAGE: Forthright sex and crisp banter were hallmarks of the storytelling in *American Flagg!*

Looking back, Chaykin is clear on one thing: he didn't believe he had graduated to a higher professional tier. He says, "I'm 35 years away from that mindset, with little memory of how I regarded myself, but I was smart enough to realise I was never going to be at the apex of American illustration. I didn't have the chops. I was doing OK financially with magazine stuff, but I just wasn't that good. My work wasn't ironic enough, nor good enough in its lack of irony to justify being in the slicks. When I went to an agency, their message was that I needed to do likenesses–or food." He was treading water professionally, with nothing of real promise on the horizon.

That made the events of 1983 exceedingly unlikely. Approached by editor Mike Gold to contribute to startup publisher First Comics, Chaykin pitched a post-apocalyptic book that was funny, sexy, and altogether unlike anything seen in comics before. From its first issue, *American Flagg!* was a breakout success in the then-nascent direct market comics distribution

...JUST INCREDIBLE.
YEAH... VERY NICE...
NICE...? I THOUGHT-
COOL YOUR JETS, HONEY- I SAID VERY NICE.
WHEN YOU'VE BEEN KICKING AROUND LONG AS I HAVE, THE HIGHS AND LOWS OF LIFE AREN'T QUITE AS EXTREME AS THEY USED TO BE...
...EVERY NOVELTY WEARS PRETTY THIN PRETTY QUICK...
...AND IT'S NOT THAT I'M DISAPPOINTED OR ANYTHING...

...BUT YOU ARE MY FIRST GENTLEMAN CALLER OF THE HEBRAIC PERSUASION...
AND...?
AND I'D ALWAYS HEARD JEWS SWEAT A LOT MORE.
SNIK

IT'S TIME WE PULLED OURSELVES TOGETHER...
SORRY I WAS SO DISAPPOINTING, BULLETS...
...AND PAID A VISIT TO STATELY MAGRUDER MANOR.
...PEOPLE SEEM TO EXPECT A LOT FROM AN IDOL OF MILLIONS...
15

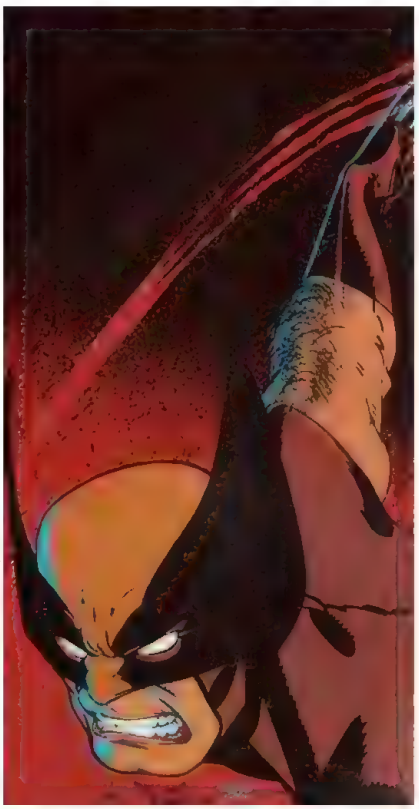
Batman © 1935 2015 DC Comics

Hawkgirl © 1935-2015 DC Comics

channel, and immediately changed the scouting report on its creator, establishing him as a top talent with its remarkable, design-heavy narrative methodology.

Chaykin's newfound, indie-bred credibility brought fresh opportunity, including the 1986 release of what remains arguably the highest-profile project ever marketed on his name, a revival of *The Shadow* for DC Comics. The four-issue series was contemporary with, and promoted with an air of prestige similar to, the publisher's releases of Frank Miller's *The Dark Knight Returns* and Alan Moore and Dave Gibbons' *Watchmen*; a plum slot during a historic hot streak at DC. Despite reservations about its graphic violence–the author Harlan Ellison memorably declared it "vile and detestable"–the book was a critical and commercial success that left its creator well positioned for future projects.

Among them was *Blackhawk*, which took a page from the *Shadow* playbook in its attempt to resuscitate a moribund DC property for the modern audience. Although the first issue created a stir due to an explicit sexual moment in a title not marketed to mature readers, the book achieved its aim, heralding fresh stories that utilized Chaykin's reinvention of the character's mythos.



Wolverine © Marvel Entertainment, LLC

ABOVE: A spread from *Hawkgirl*, published in 2005. LEFT: *Wolverine* in typically aggressive mode—although best known for less mainstream projects, Chaykin has worked on most of the major superhero characters. FACING PAGE: The environments characters inhabit appear as dominant elements in this page from a 2006 *Batman* and *Catwoman* story.

ABOVE: A promotional piece for Chaykin's forthcoming series, *Midnight of the Soul*. ABOVE RIGHT: Devised by Chaykin and writer Matt Fraction, *Satellite Sam* tied its fictional murder mystery loosely to the real-world struggles of the ill-fated *DuMont Network*.

It was a smart, marketable move.

On the other hand, another project for which Chaykin signed on was…less marketable.

In concert with tiny Toronto publisher Vortex, Chaykin delivered *Black Kiss*, a 12-issue run of ten-page, black-and-white comics that fused noir and pornography. Similarly graphic material had been available for as long as there were comics, from the bootleg Tijuana Bibles of the 1920s to the thriving undergrounds of the 1960s and '70s, but for a mainstream creator to attach his name to the sort of material Chaykin did in 1988 was without precedent. With shockingly explicit content that came to stores sealed in a polybag to prevent underage browsing, the book fairly reeked of forbidden fruit, and it was a sensation.

At the same time, given the natural limits of its audience, *Black Kiss* could more accurately be described

The Fox © Archie Comics Publications, Inc

ABOVE: Chaykin's risqué humour comes to the fore in this playful piece which appeared as a variant cover for the fifth issue of *The Fox* from *Red Circle Comics*. His one-time assistant Dean Haspiel was the series' regular artist.

as more notorious than popular, and proved illustrative of Chaykin's philosophy when it came to the work most appropriate for him. At a moment when he could have traded on successes to dig into conventional properties, he followed his affection for something far less centre-friendly, right off the beaten path.

Chaykin doesn't look upon that choice as a missed opportunity. He matter-of-factly notes, "The question is why I did it, but the answer is, 'why not?' I'm a guy whose limitations as a draftsman and a writer are supported by strengths in other disciplines, and much of what I do is based on my interests in other areas. With *The Shadow* and *Flagg!*, I didn't think at the time that I had created a commercial marketplace for myself, and I still believe that today."

Long before there could be a debate about his place in fans' hearts, Chaykin slogged through modest

beginnings. He was born in Newark, New Jersey in 1950, but grew up with his mother, stepfather and two brothers in the densely-populated Brownsville area of Brooklyn. He exhibits neither fondness nor nostalgia for his early years, nor the people who shepherded him through them. Self-described as fat and unhappy, and living in what he refers to as "a scary, gang-riddled slum," he took refuge in the comics and television of the time.

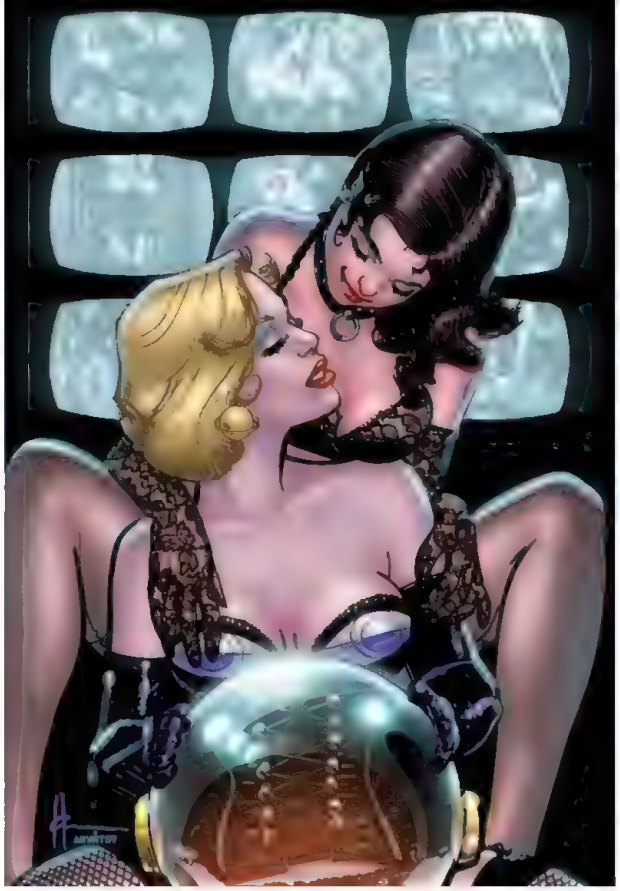
The ambition to work in comics manifested while Chaykin was in high school, but rather than attend art school, he wandered the country, and never seriously pursued a college education. By 1969, he returned to New York, and took his first productive steps toward a professional life. He sought freelance work, and, more importantly, began a series of apprenticeships with some of comics' greatest names, among them Gil Kane, Wallace Wood, Gray Morrow and Neal Adams.

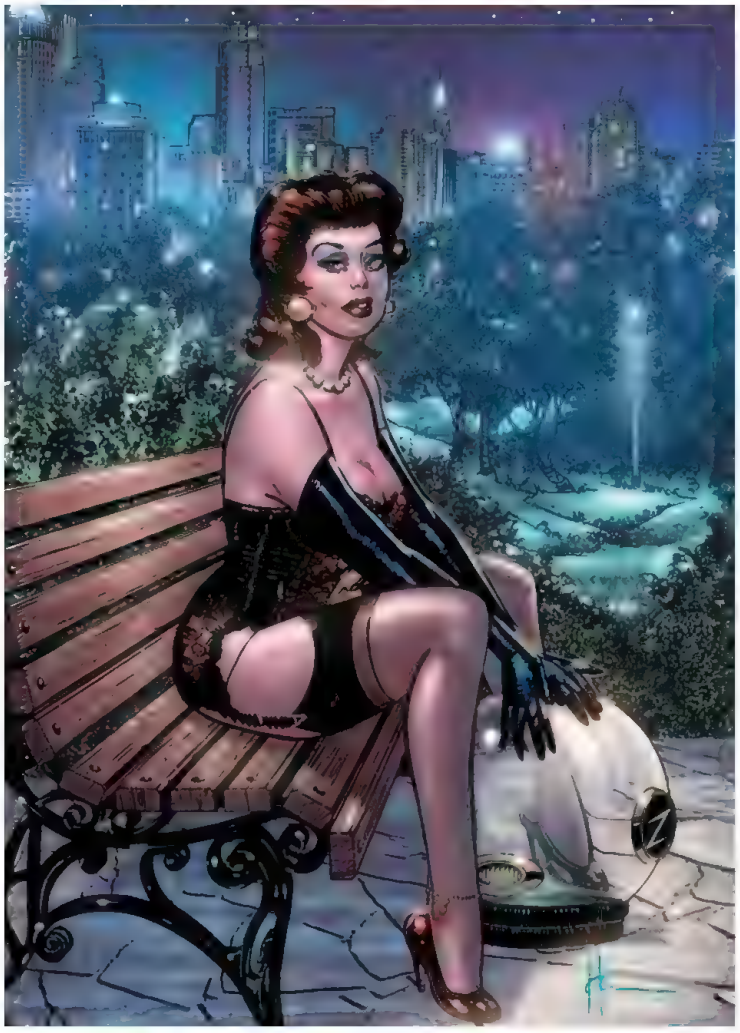
ABOVE: High-heeled sensuality adorns the cover to *Satellite Sam* No. 15, with a window providing hints of voyeurism and an unearthed stash of Polaroids adding a further dash of sleaze.

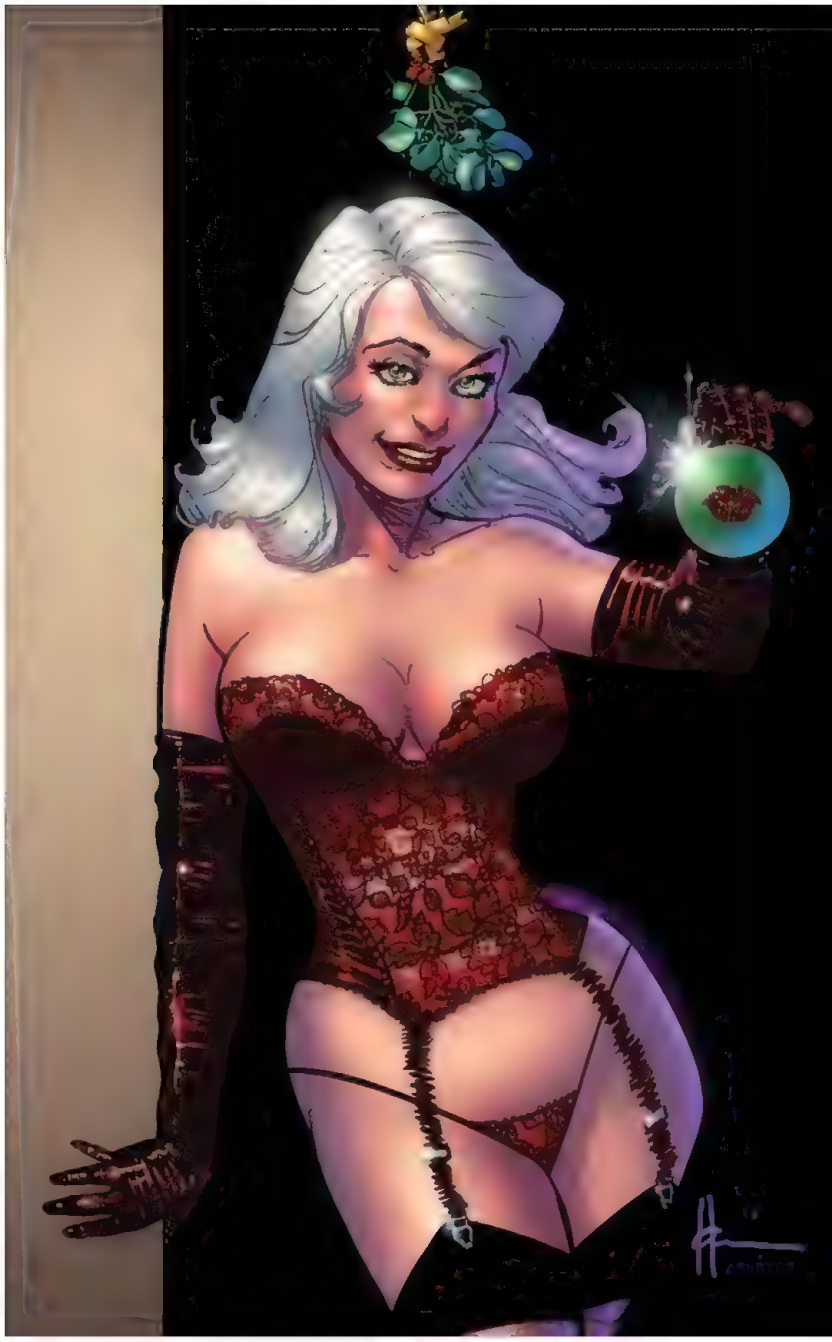
Chaykin's first stop was with Kane, who initially discovered little raw material with which to work. Chaykin recalls; "My skills in 1969 were nonexistent. Any confidence I had was unjustified. I told Gil my work needed refinement and he corrected me, telling me it was absolute shit."

Chaykin spent six months to a year at each stop, and began to transform that work, and its ethic. Along the way, he haunted the DC Comics break room. DC needed new people on a regular basis, and Stan Lee wasn't welcoming young talent at competitor Marvel, so DC was the first place Chaykin landed. He got jobs in a variety of genres, from sword-and-sorcery to a *Batman* issue with writer Archie Goodwin, but never caught on with a regular title.

Chaykin took work wherever he found it, including the early independent *Star*Reach*, which featured on its 1974 debut issue's cover, Chaykin's science fiction creation, Cody Starbuck. The book was largely seen by







LEFT: ***Satellite Sam*** **No. 12 cover artwork. ABOVE LEFT: Two ladies on the cover must mean it's the second volume of** ***Satellite Sam.*** **ABOVE: The dangers of mistletoe:** ***Black Kiss:*** **'Christmas in July' cover art.**

members of an emerging comics fandom, among whom was director George Lucas. When Lucas piloted a space saga of his own, he used Chaykin's snide, swashbuckling character as a pattern for his own mercenary adventurer —Han Solo.

For Chaykin, there was a back end payoff to the inspiration he provided. In addition to being commissioned to create a preview poster that was distributed at the 1976 San Diego Comic Convention (which has since become highly collectible, quite expensive and frequently counterfeited), Chaykin was the artist Lucas had Marvel tap when the publisher licensed *Star Wars* for comics. Chaykin pencilled the initial ten issues of the ongoing *Star Wars* book, the first six of which adapted the film that became a worldwide phenomenon.

ABOVE TOP: *Black Kiss* fused noir, fantasy and sex, and helped trigger a black-and-white erotica explosion in American comics.
ABOVE AND ABOVE RIGHT: Pencils and finished line work (with physical Zip-A-Tone accents for fabric patterns) for the cover of 1989's *Comics Interview* No. 75
FACING PAGE: *Black Kiss* 'Christmas in July' pin-up.

Whatever else he does, the first line in Chaykin's obituary will inevitably refer to those endlessly reprinted *Star Wars* comics. Despite that profile, it was hardly signature work, and Chaykin acknowledges he bit off more than he could chew. "I came in without a real long run in anything, and I didn't have the professional sensibilities, the energy, nor the stamina to deliver work on a regular basis. I took the work I got, I regret doing the work, and I'll be apologizing for the rest of my life. That it will always be the thing for which I am best known confirms the existence of irony in real life, and not happily."

The success of *Star Wars* did not buoy Chaykin's professional prospects appreciably, so he continued to latch onto an assortment of random jobs. Come Good Friday 1981, there was that Marvel Comics throwdown, setting the stage for his first hiatus from comics.

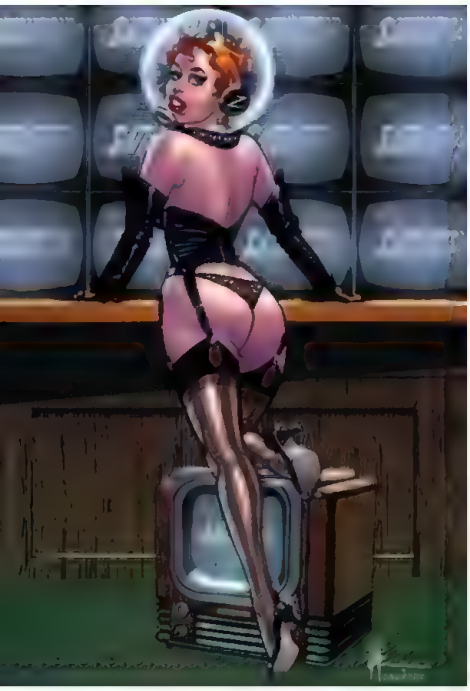
The Shadow © Dynamite Entertainment

When he returned with *American Flagg!*, he may as well have been a different artist. Nothing in Chaykin's early work signalled a capacity for the leap forward *Flagg!* represented. Its presentation, storytelling and cadence were sharp and sophisticated, and its cohesive incorporation of Ken Bruzenak's highly graphical typography into overall page design created a distinctive character that has distinguished every Chaykin project since.

Chaykin knew at the time it was a daring approach. "I was looking for a way to stand out, and also for newer, more modern and interesting ways to convey visual narrative. I take very seriously the idea that when it comes to visual symbology on the page, space represents time, and I played with that with ideas borrowed from everything from subway maps to Richard Saul Wurman tour guides. It was an attempt to find new ways to sell a traditional idea. Its source material is *Gunsmoke*, *Maverick* and *Terry and the Pirates*, but I'm not capable of doing any of those, so I had to find a way to make that shit look interesting."

ABOVE LEFT: Back to an old favorite in 2014: *The Shadow: Year One*.
ABOVE: Chaykin did jobs featuring *Nick Fury* and *Dominic Fortune* in the 1970s, and returned to them as members of *Avengers 1959* in 2011.
FACING PAGE: Cover of 1987's 'Time2: The Satisfaction of Black Mariah', the second of a pair of graphic novels Chaykin counts among the work of which he is most proud.

Nick Fury, Dominic Fortune and Avengers © Marvel Entertainment, LLC



ABOVE: A variant cover for *Satellite Sam* issue 1. Chaykin's love of erotica is counterbalanced by the dystopian tone of the scenarios he creates. RIGHT: Chaykin's cover for *Buck Rogers* issue 3 is a skillful blend of Golden Age nostalgia with his own idiosyncratic and powerful character design. FACING PAGE: Chaykin's *Star Wars Insider* cover from 2010. Chaykin's association with the film franchise dates back to a poster he created in 1976, a year before the film debuted.

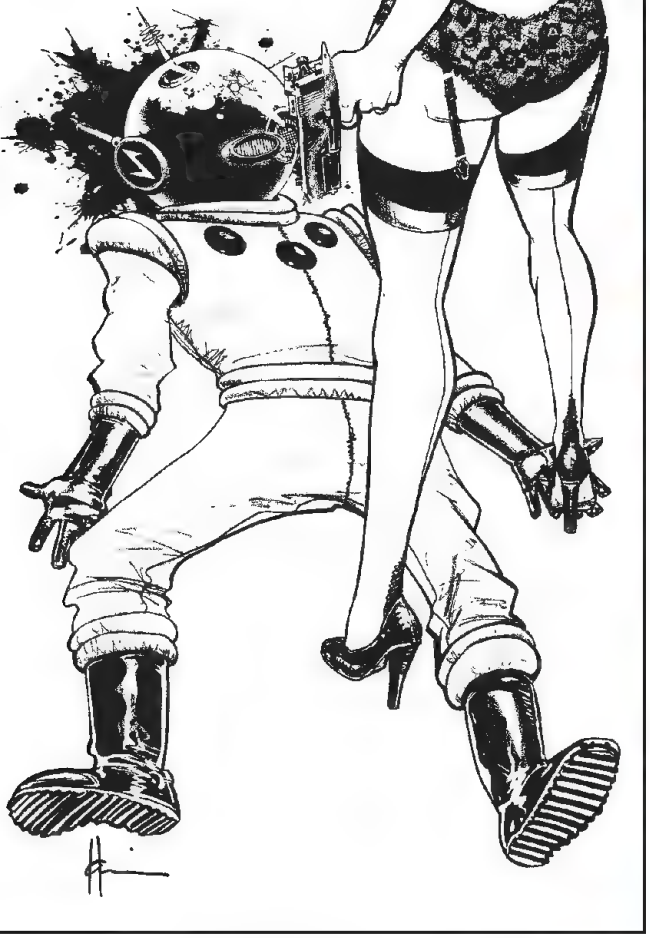
© Hermes Press

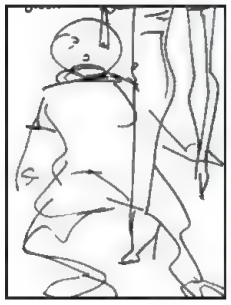
It was a book full of ideas, not only within stories, but about how to tell them; a dynamic, edgy read that looked like nothing else–although many of its conventions have since been adopted by other creators. Chaykin sees that impact, and has deciphered its underpinnings. "I found another language. I've always been fascinated by the guys I once sniffily described as doing what Sid Caesar and Carl Reiner did with German–phenomenal accents with no vocabulary–and wanted to find a way to do the accents with vocabulary. Writers are enamoured and in love with their language. In writing and drawing my own stuff, I could create a means of using this wacky accent to create a new vocabulary, and that's what I did."

The period between *Flagg!* and *Black Kiss* encapsulated everything about Chaykin anyone might need to know–the essentials of what he does and how. Those projects remain signposts of his ambition and vision, but at the time they were legitimately risky. Chaykin notes that, "*Flagg!* had a great deal to prove, after I was driven out of comics a few years earlier. I was that classic story of potential to which I never lived up, and *Flagg!* was signing my name to, and putting my ass on the line with, something major and big.

"*Black Kiss* demonstrated a concerted indifference

Star Wars © Marvel Entertainment, LLC





RIGHT, ABOVE AND FAR RIGHT: The Satellite Sam 2013 debut issue's cover in stages: From rough composition to line art (nowadays lace accents are added in *Photoshop*), and then to colour finish.

toward doing what the audience told me it wanted. I loved porn, and I like dirty shit. I think I single-handedly created the black and white erotic comics market. In the same way that I think *Flagg!* gave a lot of lesser people a series of tools to create unintelligible comics, *Black Kiss* gave people the idea to create dirty comics just because they felt like it."

By decade's end, Chaykin was migrating toward movies, which soon turned into television. He worked on several show staffs, including the 1990 version of *The Flash*, and ascended to the position of showrunner a little over a decade later on the syndicated *Mutant X*. During the same period, he continued to dabble in comics, producing one-shots and short series, but wrote more than he drew. He hadn't left comics a second time with the sort of drama that marked his first exodus, but he wasn't torn on the subject of his priorities, either. "When I went to television, I didn't burn bridges, mostly out of a growing maturity. I did try to balance them for a while, but it was a lesson learned–I didn't have the physical stamina to do both jobs. Working in crappy television is very demanding."

FACING PAGE: Chaykin's return to comics in 2002 provided the opportunity to explore new concepts such as *Century West*.

In June 2002, Chaykin was fired from *Mutant X* but rather than seek new freelance work or a staff job on another show, he decided he was done with television, and went back to comics on a full-time basis. In the years since, he has been a steady industry presence.

Fans of past work have been served by his revisiting of popular projects, including a sequel to *Black Kiss* and a new *Shadow* series, but he has also reliably delivered

fresh concepts, among them an atypical take on the early 20th century American West in the graphic novel *Century West*. He dug into the underside of television's golden age with *Satellite Sam*, spun a present-day tale of paranoia when he retooled DC's *Challengers of the Unknown*, and worked out a future very different from the one extrapolated in *Flagg!* with *City of Tomorrow*.

While his look of his work shares much in common with the templates he devised in the 1980s, focusing on the confluence of design and narrative, his tools have changed considerably. What once required intensive paste-ups involving physical art boards is now largely constructed in the virtual environment of Photoshop, with Chaykin's own assistants handling the assembly of elements.

At 65, Chaykin remains an efficient craftsman, delivering monthly comics on deadline. His commitments to professionalism and the needs of his varied clientele drive that productivity in a practical sense, but on an artistic level, experience accrued over decades has helped

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ABOVE: Subjective contours hard at work on the cover of a *Black Kiss* collection. RIGHT: Get thee behind me: *Black Kiss* No. 9, 1989.

maintain his pace. Unlike his early days as an overzealous fan looking for a break, he notes that, "I now have a deep and evolved understanding of the page that has become completely cerebral. The page, as a form of real estate, is a microcosm of the book itself, and deserves to be treated as such. It deserves to be beautiful and in service of the narrative at the same time. In 1970, I had no idea what I was doing, nor a philosophy. I would simply jump on any bandwagon that came to me. It wasn't until I started writing my own stuff and saw the synergy between text and visual narrative that I began to produce work of any value. Even today, I think it's really important for me to remember how long it took that idea to emerge."●

● *A definitive collection of Chaykin's work has been published by* ***Dynamite Books****—titled* ***'The Art of Howard Chaykin'*** *and written by Robert Greenberger, it gives a fascinating insight into Chaykin's career and creativity.*

ILLUSTRATION

SUMMER 2015 ISSUE 44

Whether you collect incunabula, books by Eric Ravilious or Edward Ardizzone, vintage posters, comics, or Edward Gorey's postcards, it's all in *Illustration*.
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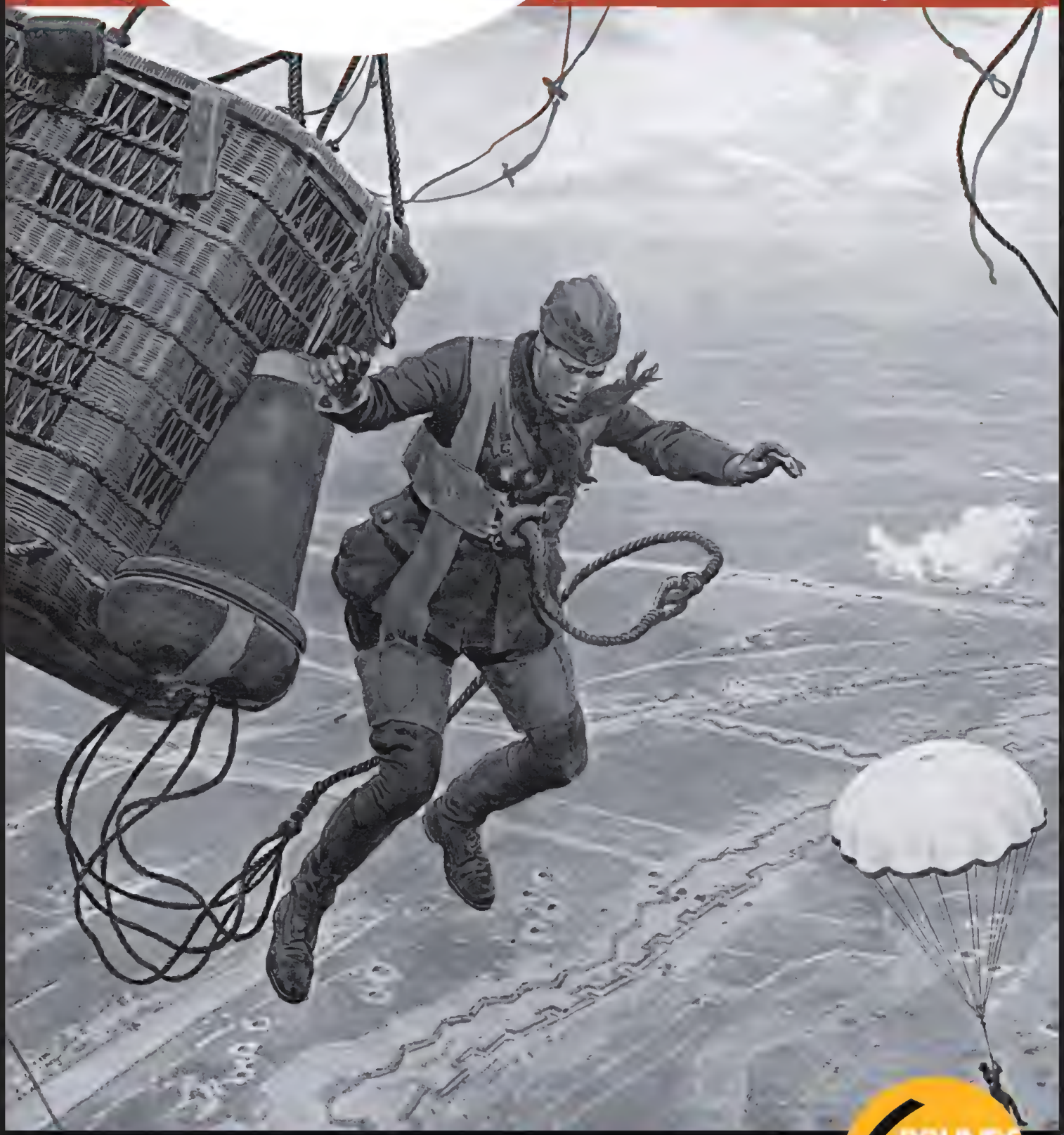


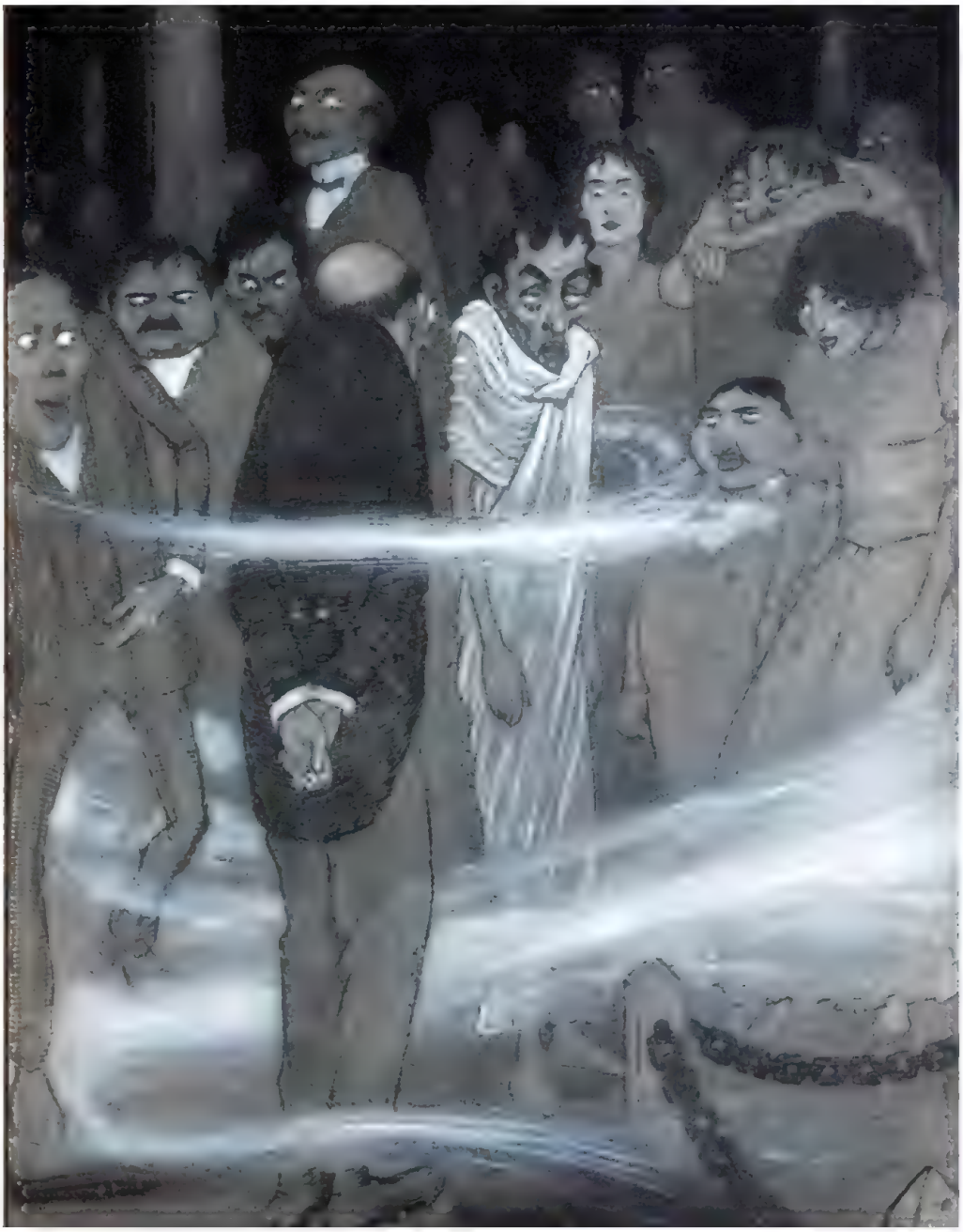
MATANIA: THE REALITY OF WAR

6 POUNDS

Sidney Sime

Cleaver Patterson ushers us into the unsettling realms of one of the earliest and most unique purveyors of weird and haunting illustration

ABOVE: Sime at the height of his powers. He was, by this stage of his career, a man of some wealth, having come into a sizeable inheritance as well as having achieved a degree of commercial success. His favoured techniques often involved the application of wash, charcoal, ink, lampblack and washes of Chinese white paint, which sometimes proved beyond the scope of early 20th century print technology.



When you think of the great Victorian and Edwardian illustrators of fantasy and the macabre, the name Sidney H. Sime is probably not amongst the first that spring to mind. Though he was a close friend with Lord Dunsany, the influential Irish fantasy author, and his work as an illustrator was admired by none other than the great purveyor of modern menace, H. P. Lovecraft, Sime himself shunned the limelight, working for the love of his craft as opposed to monetary gain or public acclaim. Dig deeper, however, and you will discover a man who was as shaped by his early life experiences and the environment he grew up in, as he was keen in later life, to shut himself off from the world around him.

Sidney H. Sime did not have the most auspicious of starts for a man whose eventual calling would lead him to a career, which at the time attracted those for whom money tended not to be a problem. Born around 1865 in the Hulme suburb of Manchester, Sime, though displaying a prodigious artistic talent from an early age, lived in an environment where hard work for the whole family was a way of life. The second of six children brought up by Scottish parents, the luxury of a formal education was not an option in Victorian, working-class Liverpool, where the family had moved when Sime was still young. During his formative years he would work

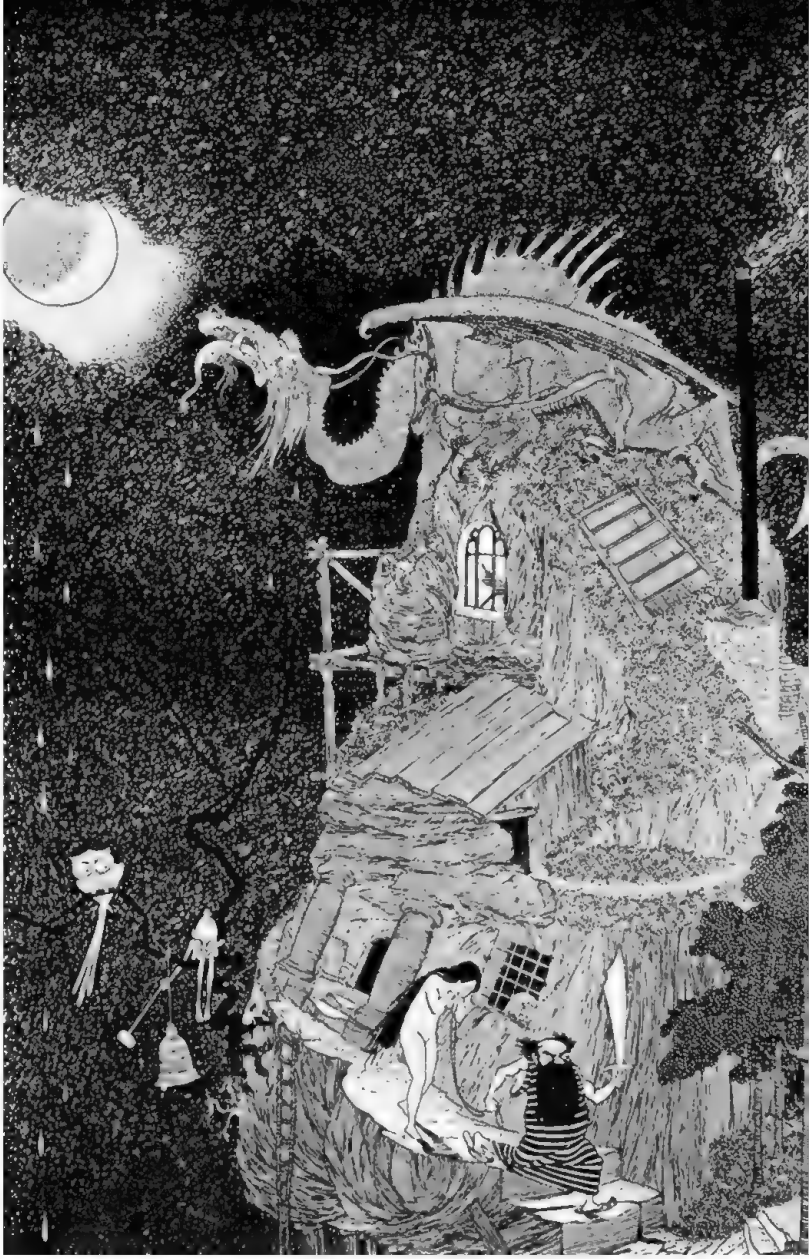
A selection of images reveal Sime's fascination with weird tableaux, made even more unsettling by his masterful use of atmospheric lighting. His flair for caricature, which led a variety of publications to commission him frequently to depict leading actors and entertainers of the day, is well to the fore in the drawing on the facing page.

ABOVE: 'Hish' an illustration with echoes of Kay Nielsen's Nordic treescapes for Lord Dunsany's 'The Gods of Pegano' 1905.
RIGHT: A masterly treatment of gesture and lighting creates a sense of ecstasy in this painting by Sime.
FACING PAGE: 'Woods and Dark Animals': One of Sime's oil paintings which can be viewed at Worplesdon Memorial Hall.

in many menial jobs including several as a pit-boy in a Yorkshire colliery, a linen draper and as an assistant to a baker, a shoemaker and a barber. He then became apprenticed to a sign-writer: a job, which, in Sime's own words, he "did well at". So well in fact that it gave him the encouragement to go out on his own—a venture, which allowed him the time and energy to attend the Liverpool School of Art in the evenings.

As a child Sime may not have received schooling in the general understanding of the term, but this did nothing to stop him, through practice and perseverance, mastering the rudiments of art, a discipline for which he showed an uncanny, natural ability. In an interview he gave in January 1898 to the journalist Arthur Lawrence for the *Idler* magazine (a publication Sime himself would later own and edit) he explained how he spent much of his spare time involved in what he considered his real 'work' — drawing. Indeed it was during this period that Sime received his first payment for a piece of such work. Late at night after his main job, he would arm himself with a lantern and paintbox and, along with a 'musician friend' called Crichton Mackay, set off to sketch moonscapes. One such painting he created in the early hours of the morning depicted a local church, which he then sold to a reputable local plumber for the princely sum of twenty shillings—a sizeable amount for the late 1800s.

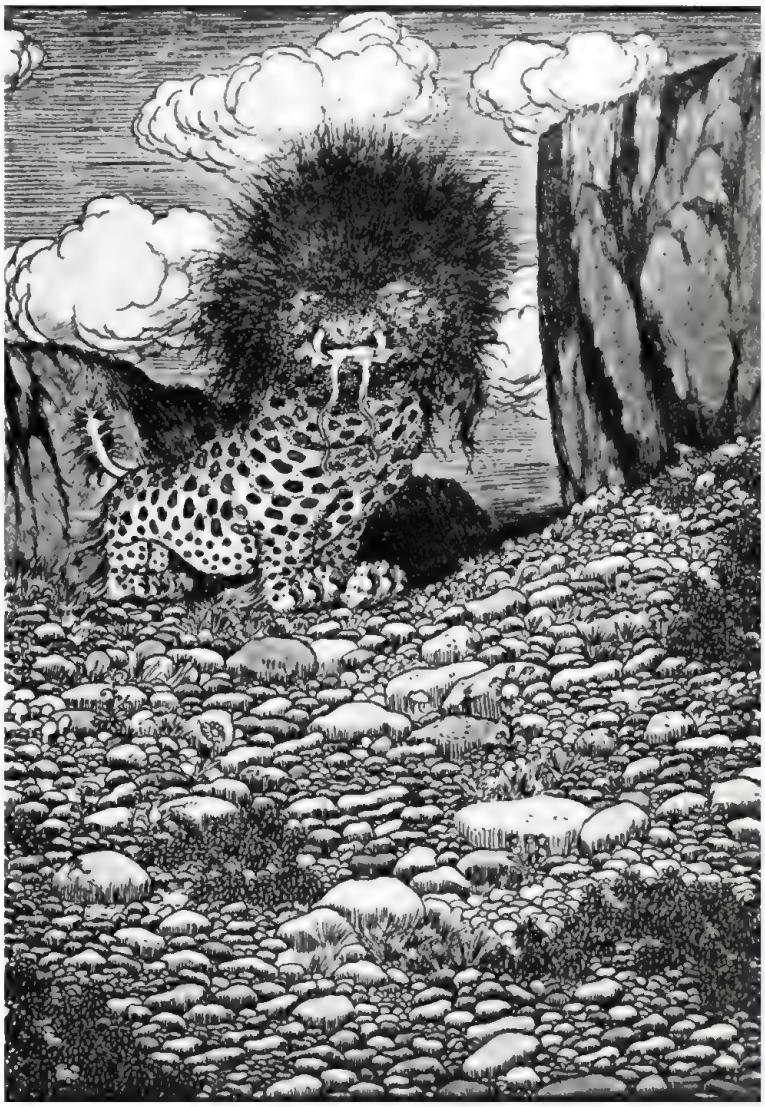
In the 1880s the Liverpool School of Art was part of a group of art colleges, which had spread from London's South Kensington to encompass establishments

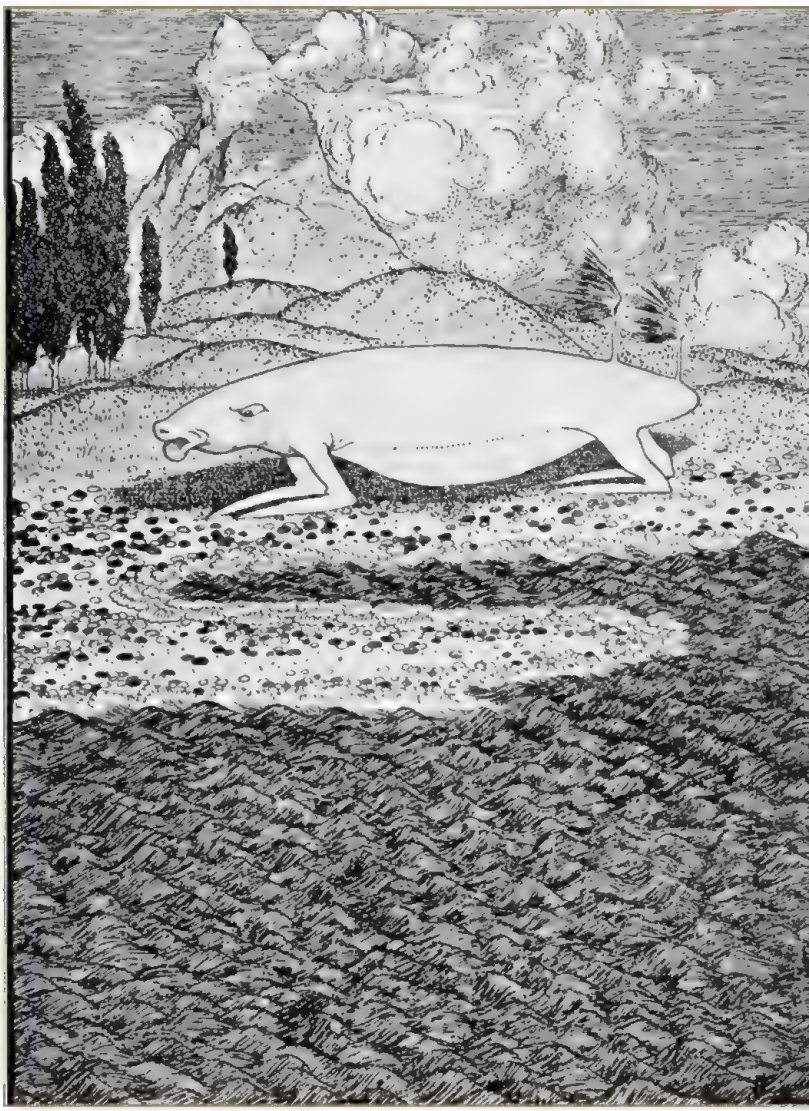


ABOVE: Sime's illustration of 'The Quest of the Oof-Bird' for the magazine *The Idler* published in 1897, which he would briefy edit some two years later.
RIGHT: 'Dreams, Idle Dreams' published in *The Sketch* 1897.
FACING PAGE: 'The Prapsnot' and 'The Two-Tailed Sogg' from 'Bogey Beasts' with pictures and verses by Sime and music by Josef Holbrooke. Published by Goodwin and Todd in 1923.

throughout the length and breadth of the country. In 1885 Sime was awarded not only a full second grade certificate from the Department of Science and Art, South Kensington, but also prizes for both free-hand and model drawing. As well as receiving several such awards, his time at the art school also saw him exhibit his first work at an annual exhibition hosted by the Walker Art Gallery. Held every autumn, the show was considered the North of England's answer to the Royal Academy Summer Exhibition in London. Coming to the conclusion that he had found his calling in life, and soon realising that the best way to make a living from his newly honed skills was as an illustrator, it was not long after graduating from the Liverpool School of Art that Sime headed south to London in order to pursue his new career.

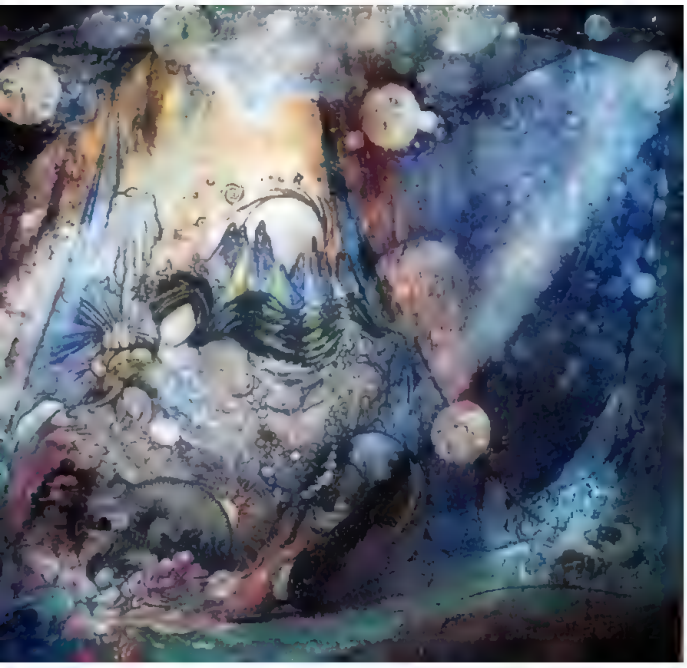
Today, with books, magazines and newspapers freely available in digital forms, it's perhaps difficult to grasp the significance the printed word had in late Victorian





and early Edwardian Britain. Being the main medium for providing news and entertainment meant there were numerous daily, weekly and monthly periodicals, including such popular titles as *Pick-Me-Up*, *Pall Mall Magazine*, *Tatler* and *The Idler*, which required copious amounts of material to fill their pages, and which in turn demanded illustrations to accompany them. With advances at the time in technology, and in particular photography, the reproduction of such art became much easier, meaning that there was an increased demand for suitable material and those who could supply it. Many magazines favoured pen and ink drawings which were much easier to reproduce, meaning that artists such as Sime, along with the likes of Aubrey Beardsley and Phil May, who understood and had the flair for such media, were in high demand. In 1895 Sime produced a series of pen and ink pieces for *Pick-Me-Up*, the popularity of which not only benefited the magazine and its circulation, but also played perfectly to the darkly humorous undertones, which coloured much of Sime's work throughout his career. The series of cartoons, based around 'Ye Shades' (recent arrivals in the underworld), were very popular with the magazine's readers and made Sime's name, establishing him as a highly sought after illustrator.

All else aside, it was undoubtedly Sime's work depicting worlds of the fantastical and macabre that inspired his best work as an illustrator. Imaginary creatures like the 'Prapsnot' and 'Two-tailed Sogg', created as part of the 'Bogey Beasts' series, with an accompanying piano suite, by his friend the composer Joseph Holbrooke, or some dilapidated abode deep within a forest, as with 'The Lean High House of the Gnoles' concocted to bring life to Lord Dunsany's 'The



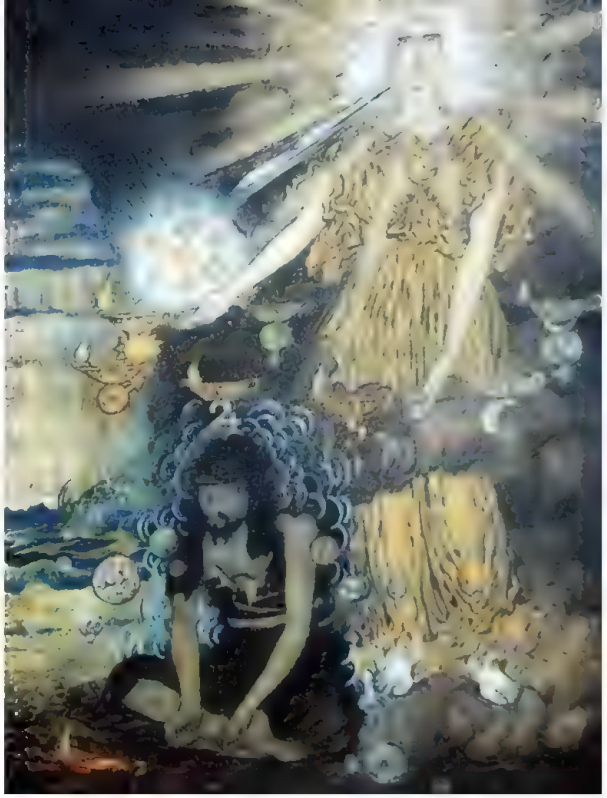
ABOVE: Sime's fascination with light manifests itself in one of the oil paintings that he produced towards the latter part of his career.
RIGHT: An illustration for Lord Dunsany's 'Time and the Gods', published in 1906, Sime's handling of the scene shows a distinctly 'Beardsleyesque' influence.

Book of Wonder', the results were as unsettling as they were entrancing.

As well as making a name with illustrations based around the fantastical, Sime, during his early artistic career, was a prolific political and theatrical caricaturist. Publications like the humorous art magazine *The Butterfly*, founded in 1893 by artist Leonard Raven-Hill, and the popular general interest magazine *The Strand*, were only too happy to commission Sime to send up many of the day's most popular names including Victorian music hall star Dan Leno and the famous actress Sarah Bernhardt, whom Sime captured for *The Butterfly* in 1899. These activites brought him to the attention of another member of the British aristocracy, who was to have a major influence upon his fortunes, the brilliant polymath Tommy Ellis, the 8th Baron Howard de Waldon.

One of the most remarkable results of this alliance, was the designs Sime created for a collaboration between Lord Howard and the composer Joseph Holbrooke, when a trilogy of operas were created around the legends of the Mabinogian, the first of which was staged in 1912 at the London Opera House. Subsequent instalments were staged in 1914 and 1929.

Several fortuitous incidents happened during this period, which provided Sime with the freedom and wherewithal to concentrate on his artistic career. The death in 1898 of a wealthy uncle, who had been an Edinburgh solicitor, left him a property in Scotland as well as a substantial sum of money, all of which came to over £14,000. It was this bequest, along with his meeting and marrying fellow artist Mary Susan Pickett the same year, that provided Sime with a secure financial base to underpin his artistic endeavours. As well as living with Mary at his new Scottish property, Sime used part of his inheritance in 1899 to buy the *Idler* magazine, to which he had become a regular contributor. Establishing himself as co-editor, Sime introduced a number of new contributing writers and artists, as well as giving the publication a face lift with a fresh cover

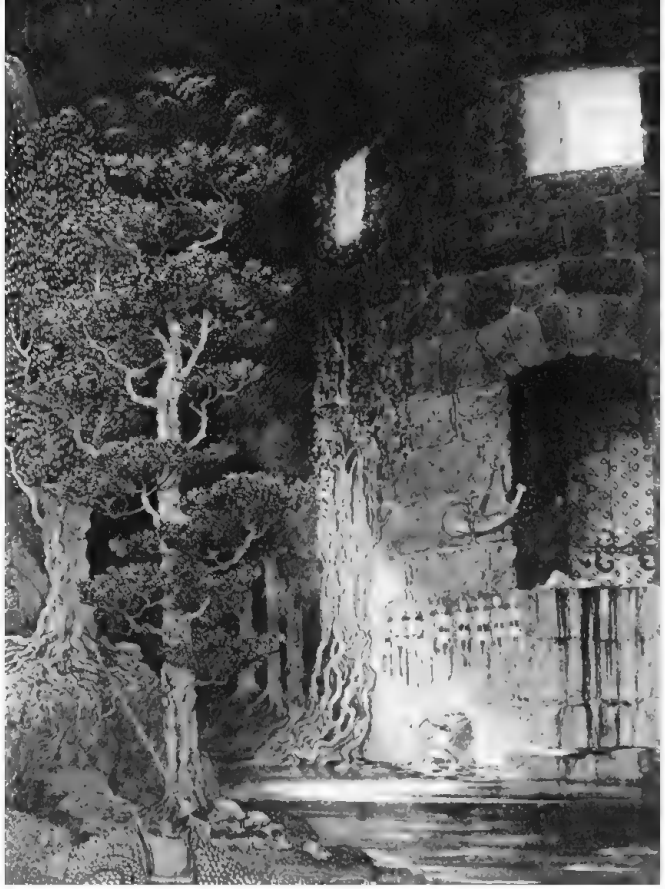


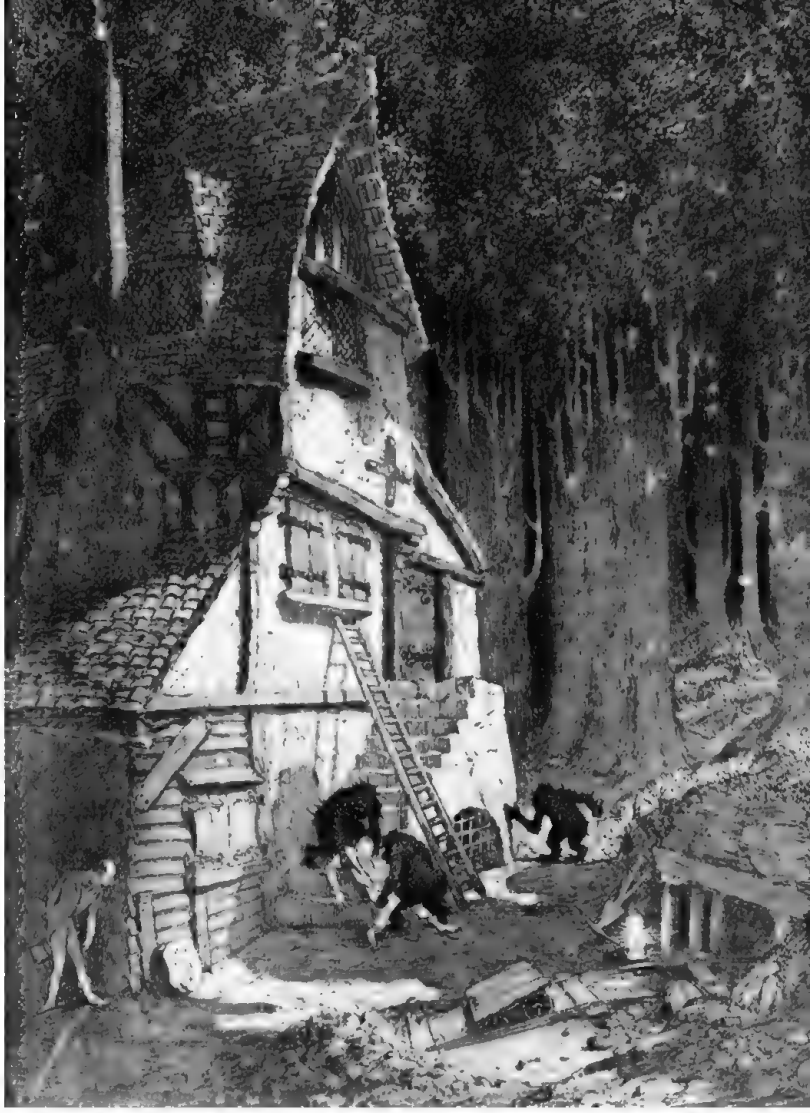
ABOVE: Sime revisited an earlier woodcut when he created this painting of 'St. John Patmos'.
RIGHT: Sime's portrait of his wife, the artist Mary Susan Pickett. Although they shared a passion for the arts, Mary was by nature shy and introverted; in addition to which she was plagued by arthritis, which left her highly strung and touchy. Sime, by contrast, was naturally sociable and was a regular visitor to Worplesdon's New Inn.

design. However, Sime was by nature neither an editor nor a publisher, and his changes, along with a stubborn refusal to lower its cover price in keeping with similar publications, saw the *Idler* decline in popularity. In 1901, a mere two years after purchasing it, Sime sold the *Idler* at a loss, ending abruptly his brief, though undoubtedly informative, experience on the editorial side of the magazine business.

Despite remaining in demand as a magazine illustrator, Sime still harboured the desire to make his name as a painter. The money, which his uncle had left him, allowed Sime the freedom to increasingly channel his energies towards being, as he saw it, a true artist. With this in mind he became a member of several of London's artist clubs and societies. These included the Royal Society of British Artists which, though lacking the cachet of the more prestigious Royal Academy, did hold the unusual position in Victorian Britain of providing a gallery where artists could sell their paintings to the public, a type of establishment which there were remarkably few at the time. Between the years 1896 and 1903, Sime was not only a council member for the society's 1896 Winter Exhibition, but also regularly exhibited and sold his work through them.

It was his association with such organisations, which brought about a meeting that would prove to have long and far-reaching effects on Sime both professionally and personally. Though he and his wife spent a lot of time at Daldrishaig, the house in Scotland which his uncle had left him, the draw of London and the 'art' set was too much for Sime to abandon his life there completely. In 1904, following a period during which he had rented a studio off Chelsea's King's Road, Sime sold Daldrishaig and bought an old inn known as Crown Cottage in the village of Worplesdon near Guilford, a more convenient distance from London, it became his home for the remainder of his life. In town he took studios and rooms, which he shared with various friends including, on the advice of the composer Joseph Holbrooke, one





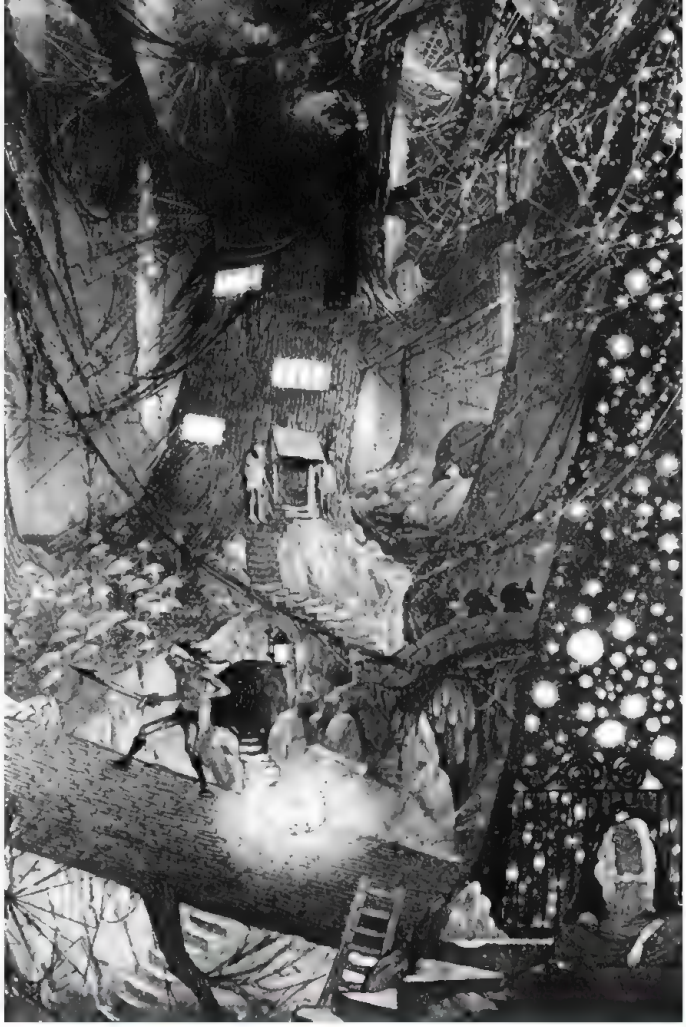
ABOVE & FACING PAGE: Illustrations for Lord Dunsany's 'The Book of Wonder' and (far right) 'Oneleigh' reveal Sime's fascination with buildings in tree-oppressed landscapes, fitfully lit by late afternoon sun rays.

at 86 Newman Street, Fitzrovia. An endless stream of artistically minded people, referred to by Holbrooke as "the most refreshing set of men who are do-ers to be found in London", passed through Newman Street including Lord Dunsany, who was to have a profound influence on Sime.

The life of an artist, no matter the discipline, is often by nature notoriously individualistic, even lonely. As a result it is unusual for two people, particularly two specialising in different areas of the arts, not only to understand each other, but also to produce work which compliments that of the other perfectly. Such though, was the case with Sime and the aristocratic Edward John Moreton Drax Plunkett, 18th Baron of Dunsany. Looking at the illustrations Sime did for many of Dunsany's works, you can understand why the two men might have felt that they had found the perfect embodiment of their own work in that of the other.

Dunsany had long been an admirer of Sime and his ability to visualise the bizarre and fantastical through his art. One of Sime's most famous drawings entitled 'Dreams, Idle Dreams' had caught the imagination of Dunsany when it appeared in the May 1897 edition of *Sketch*, an illustrated weekly magazine that catered for the British aristocracy and upper classes. Dunsany clearly referred to the sinister and brooding illustration when he wrote in the *Fortnightly Review* magazine, "Houses of his in cliffs, and even in trees, fill the world with a new wonder for us, but one which we should not be quite able to enjoy, finding it too far outside our experience were it not for a stovepipe coming out of the cliff or the tree …". Some years later, having written a book of fantastical tales, and after attempting himself to do some accompanying illustrations, Dunsany realised that there were people who could do the work much better. One such person was Sime, who, having been tracked down by Dunsany through his magazine work, was persuaded to do a series of eight illustrations. Sime's pictures for the book, 'The Gods of Pegana', published in 1905 by Elkin Matthews, are amongst his most bewitching, bringing together strange gods, monsters and mythical creatures in celestial and pastoral environments in a frequent marriage of the grotesque and the beautiful.

Though the success of this initial collaboration led to a friendship which lasted until Sime's death almost forty years later, the men's business partnership was



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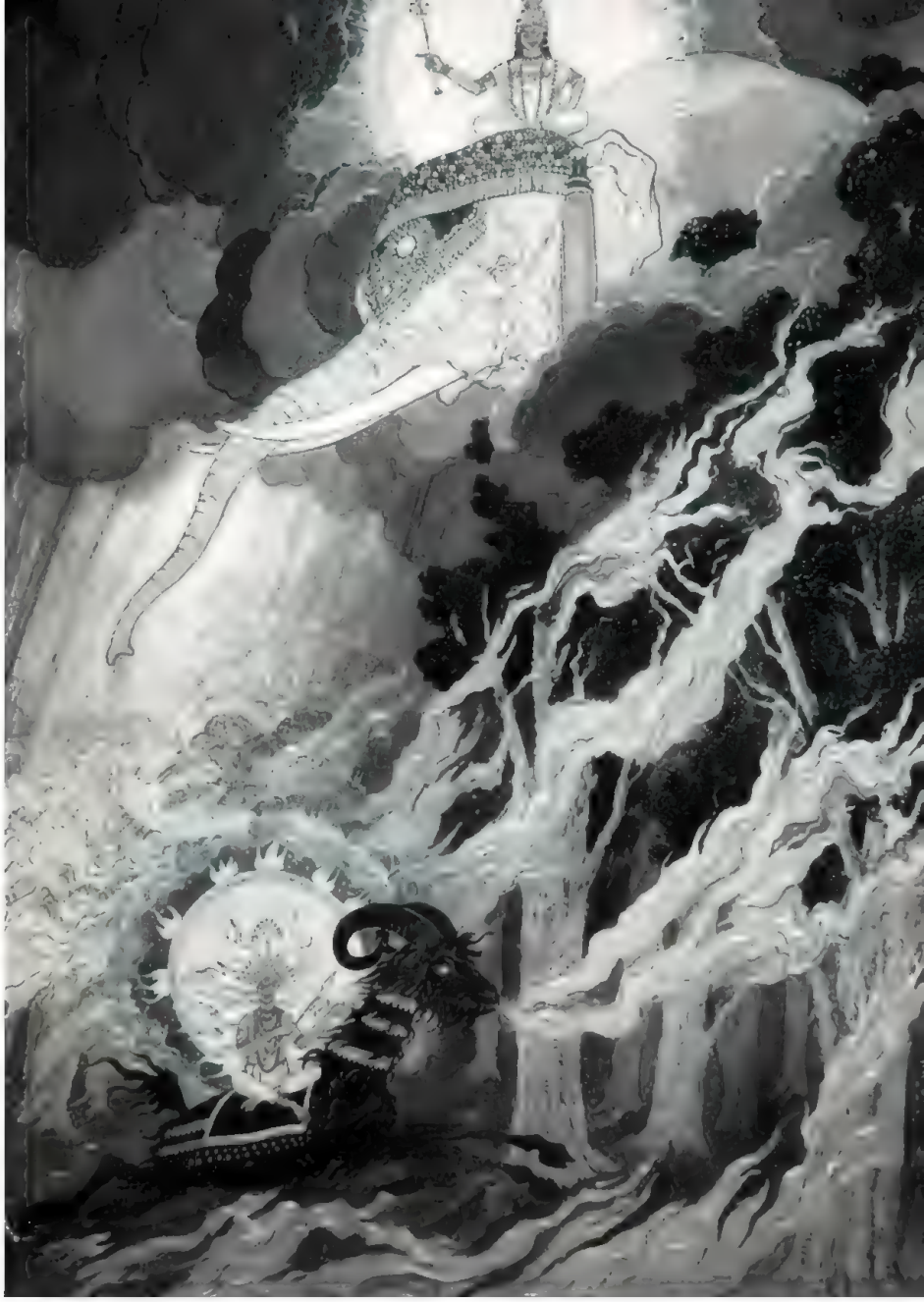


Sime's work was sufficiently inspirational to prompt Lord Dunsany to suggest an inversion of the usual practice of an artist responding to a writer's text. All Sime was required to do was draw whatever he desired and Dunsany would supply the text.

more short-lived. Initially prolific in his illustrations for Dunsany's books, by the end Sime merely produced frontispieces to accompany such books as 'The King of Elfland's Daughter' published in London by G. P. Putnam's Sons in 1924. The pinnacle of their work together however came with 'The Book of Wonder', Dunsany's seventh book and the fifth of his short story collections, published by Heinemann in 1912. Consisting of fourteen pieces with such provocative titles as 'How Nuth Would Have Practised His Art upon the Gnoles' and 'The Injudicious Prayers of Pombo the Idolator', 'The Book of Wonder' perfectly embodied the author's vivid imagination. It holds a unique place because unusually, as far as its illustrations are concerned, Sime was commissioned to do the drawings first, around which Dunsany then wove his magical tales. As the author himself explained: "I found Mr Sime one day, in his strange house at Worplesdon, complaining that editors did not offer him very suitable subjects for illustration; so I said: 'Why not do any pictures you like, and I will write stories explaining them, which may add a little to their mystery?'" Which, indeed they did. In 'The Edge of the World' great mountain peaks soar ominously above the clouds in the background, whilst in the foreground a group of men stumble and fall from a vertiginous cliff path to their deaths in some unseen chasm below. Equally disturbing is the enigmatically entitled 'There the Gibbelins Lived and Discreditably Fed' which brings together several of Sime's favourite subjects including mythical creatures, ominous fortresses and sinister forest clearings, in a haunting example of Gothic grotesquery.

The outbreak of war in 1914, eventually required Sime to serve his King and Country and in July 19818, at the age of 47, he was called up. He was stationed on the east

As Sime's commissioned work began to dry up, he spent much of his latter years painting in oils. His work continued to develop as he delved deeper into his subconscious as well as falling under contemporary influences, such as surrealism and cubism.

coast of Britain and was eventually discharged, some months later, suffering from a duodenal ulcer.

Commissions in the wake of his war service were desultory and, aside from a few illustrations for the *Illustrated London News*, *The Tatler* and *The Sketch*, supplemented by brief forays into theatre and furniture design, mainly at the behest of his wealthy friends, his career as a commercial artist had run its course. Sime retired to his studio to devote his energies to developing a career as a painter.

Buoyed by the continuing patronage of Dunsany and Howard de Walden, he was able to adopt a fairly laid-back approach to his art but the financial cushion that these gentlemen provided was modest and erratic at best. Two exhibitions of Sime's work were held at London's St George's Gallery in 1924 and 1927 and did generate some additional income, but his inability to reach out to a wider audience ensured that his income continued to dwindle as rapidly as did interest in his work.

Sime's output after his second exhibition at the St George's Gallery became even more abstruse as he delved deeper into his subconscious. His dabbling with surrealism and cubism and the increasing piles of unfinished canvases hinted at a lack of direction that the attendant disciplines of previous commissions and collaborations had rested upon his shoulders. However, his regular visits to Worplesdon's New Inn, resulted in a rich vein of caricatures, as Sime stood at its bar sketching the patrons reflected in its long mirror.

Sime's decline was a slow affair. In 1940 he fell seriously ill, and Dunsany wrote to Sir Kenneth Clark enquiring as to whether Sime might be eligible for a pension. Sime did not recover and died in May 1941: his grave marked by a rough, block of granite, inscribed

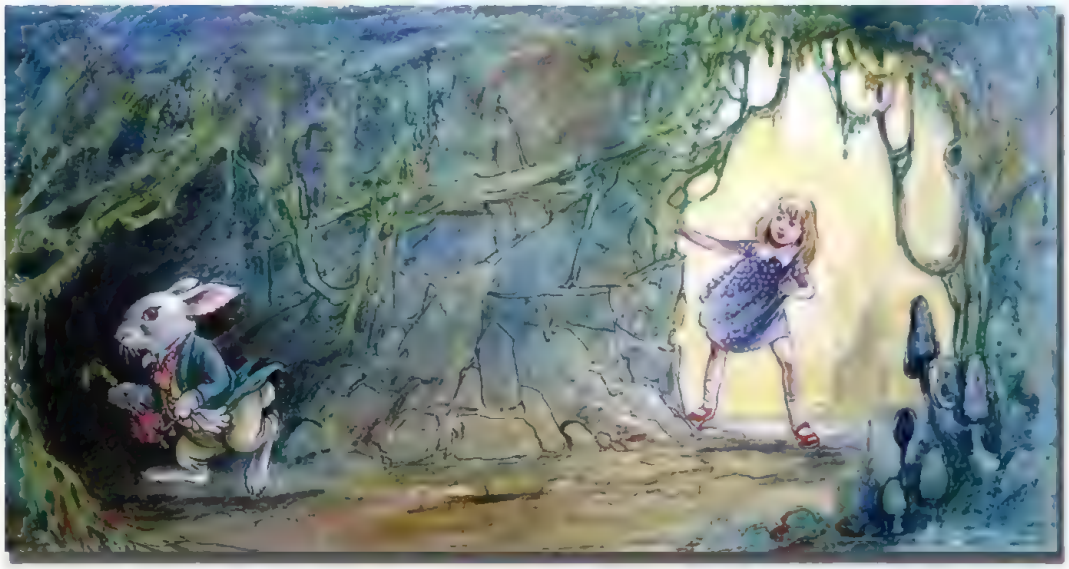
ABOVE: A self portrait by Sime in mediative mood sitting in a wicker chair.
ABOVE RIGHT: 'Dogs in the Dark Wood' another haunting illustration for Lord Dunsany's "My Talks With Dean Spanley'.

with the stark legend, "Sidney Herbert Sime 1941'.

Mary Sime remained alone at the house in increasing squalor as her arthritis continued its remorseless progress. When she died in 1949 she left all that she owned of her husband's work, amounting to many hundreds of pieces, along with the proceeds of the sale of Crown Cottage, to the Trustees of the Worplesdon Memorial Hall to create a museum which still exists today, a living memorial to the imagination of a sadly neglected artist whose captivating work truly deserves a place amongst that of the great illustrators of his or any other generation.●

● *The definitive collection of Sime's work is housed at the Sidney Sime Gallery at Worplesdon Memorial Hall—the opening times of the museum are as follows from 2 to 4 pm, on Bank Holiday Mondays and on the first Wednesday of each month. Further details can be found at:* ***http://www.sidneysimegallery.org.uk/***

Philip Mendoza (1898-1973) Original Art



Alice in Wonderland by Lewis Carroll
watercolours from Treasure magazine 1966

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ABOVE: 'Babyface', one of Ron's wild and weird drawings with colour added by gallery artist Michael Noland. LEFT: 'Mr Tiny Boss' another weirdsville rendition with colour added by Noland. FACING PAGE: The 'Arty Freeman' studio. Ron's restlessly inventive and inspirational work spills off his drawing board and literally climbs the walls of his home studio.

The Studio/ Out There: Ron Murphy

The amazing and, literally, off the wall Ron Murphy aka Arty Freeman was flagged up to us by illustration legend Mitch O'Connell. Ron is one of those inspirational artists who is driven to draw regardless of whether it's a paying commission or his own feverish inspirations. The walls of his studio stand as a testament to his lifelong love of bizarre and wacky illustration.

PR: Did you always draw?

RM: Yes, it just came naturally as a child.

PR: Were any other members of your family artistic?

RM: My mother was very good at copying any image that my brothers, or I wanted her to draw for us when we were young. My older brother was a phenomenal artist as a child, and into his teens (amazing beyond his years). He had an unique—insane imagination...his art looked like Jay Ward merged with Jack Kirby. I was always very envious of his drawings ! My brother just gave up

RIGHT: 'The Perfect Gentleman'. Sauve sophistication with an 'Arty Freeman' edge.

drawing sometime in his mid 20s.

PR: Where did you train?

RM: I have zero training.

PR: What were your early influence?

RM: I have many. Here are some of them: *Topps* (card & sticker chewing gum company)—1966 (Norm Saunders) Batman Cards, 1967 Wacky Packages and Wacky Ads, Flying Things, Nutty Initials (stickers), Ugly Buttons / *Marvel Comics'* parody title—'Not Brand Echh!' / *MAD* magazine and paperbacks / *Famous*

Monsters of Filmland magazine / Plastic Man (by Jack Cole) / *Rat Fink* (by Ed Roth) / Wonder Wart-Hog (by Gilbert Shelton) / Playboy's—Little Annie Fanny (by Harvey Kurtzman and Will Elder) / *Marx* (Louis Marx and company toys)—'Nutty Mads' plastic figures / *Mattel* (toys)—Thing Makers : 'Creeple Peeple' and 'Fright Factory'/ *Ideal* (toys) Captain Action (and especially arch nemesis)—'Dr. Evil' action figures) / 1960s—*Aurora* (plastic model kits) Super Hero, Monster, (70s Doctor Deadly) 'Monster Scenes' kits / 1950s—1960s Halloween decorations and costumes. TELEVISION—1960s The Dick Tracy Show—(animated cartoon) / 1960s Quake & Quisp cereal commercials (by Jay Ward) / 1960s Marvel Super Heroes (limited animation) cartoons / 1966 -1968 Batman TV series / The Munsters / Dark Shadows / 1960s early 70s Saturday morning cartoons—Space Ghost & too many others to list / Local (1960s-70s) Chicago 'Kid's' programming—Bozo's Circus , Garfield Goose, Ray Rayner and Friends—(*WGN—TV* channel 9) / Cartoon Town with B.J. & Dirty Dragon—(*WFLD-TV* channel 32) / Local (late 60s early 70s) Chicago 'Monster' programming—Creature Features (*WGN-TV* channel 9) / (Jerry G. Bishop as local Chicago horror show host) "Svengoolie" (WFLD-TV channel 32)

ARTISTS—Wally Wood, Basil Wolverton, Robert Crumb, Frank Frazetta, Jack Kirby, Steve Ditko, Gil Kane, John Romita Sr., John & Sal Buscema, Jim Steranko, and Neal Adams.

PR: Did drawing come easily to you?

RM: Yes !...As a child, I was exposed to so many cartoons, children's books, colouring books, comic books, etc., and I just started drawing, without giving it any thought. It was not until I entered grade school, when the teachers, and my classmates, started making a fuss over my drawings, that I realised, that I drew better than the average kid.

ABOVE: More glimpses into the studio of 'Arty Freeman'. Murphy draws his inspiration from a rich vein of "trash kulture". ABOVE TOP: 'Handsome'. BELOW: Some of Ron's 'Good Girl' homages.

PR: Did you find it difficult to break into illustration?

RM : ...Yes ! I am self taught, I have always used less than professional art supplies...my favorite drawing instrument to this day is a blue "BIC" ballpoint pen. It would not be until a short time later, that I would start making professional contacts, and friendships with other "working" artists, and get to view their illustration techniques.

PR: What sort of work did you do to begin with?

RM: Monster (and other) T-Shirt illustrations.

PR: Did you always have a strong sense of the work you wanted to do?

RM: No. Growing up, I pretty much just always drew for my own enjoyment, I fantasized about working for *Marvel Comics*, but did not think that it was a realistic possibility. I never had any contact with any other artists, until I was in my 30's. In the 1980s at a Chicago comic book convention, Jim Shooter (while at *Marvel Comics*) asked if I would be interested in working for their line of 'Star Comics' (kiddie titles).

PR: Did you find it easy moving to creating art on the computer?

RM: I've yet to learn.

PR: Would you say it is easier to make illustration a career since you started?

RM: I'm not sure, I did lots of miscellaneous freelance illustration assignments back in the 1990s for different people and companies, but I also have bought and sold antiques since I was in my teens, over the years, I have strayed more towards antiques, and have just recently got back into illustration.

PR: What advice would you give to people trying to make illustration their career?

RM: Make sure that you really have talent, and are not delusional.

PR: Do you think it is necessary for people wanting to work as professional illustrators to undertake a degree

ABOVE: The work of 'Arty Freeman' derives its sustenance from myriad influences—Jack Cole, Basil Wolverton, Gilbert Shelton, Ed 'Big Daddy' Roth loom large in these picaresque mug shots. LEFT: Partially completed superhero.

An ongoing love affair with 1950s and '60s iconography underpins the masterly art of 'Arty Freeman' as can be seen by the Betty and Veronica homage and the 'Upside Downer' as well as the retro time pieces which occupy a corner of his studio.

in illustration?

RM: Not at all !...unless you are going to work at some advertising firm, or agency. If you have REAL talent, and you are really good, who is going to turn you away ?

PR: Have you any projects you are particularly pleased with?

RM: I am currently working on a book, with gallery artist Michael Noland, that I am pretty excited about.

PR: Have you any projects that turned into a nightmare?

RM: Yes ! Many early projects, that I was never paid for after completion !

PR: What would you like to work on for the future?

RM: If I could make money at it... I would like to do—Cards, Stickers , Patches, Pins, similar to what was being done in the 1960s and 70s.

PR: If you were starting out all over again—would you still make illustration your career?

RM: I would have to—I have no other talent. I have been drawing ever since I have been old enough to hold a pencil. I am completely self taught, and I have never followed or learned any of the basic rules of art...I just go with what looks good to me. Professionally, I have provided illustrations for Video and DVD boxes (covers), T-shirts, Comic Books, Men's Magazines, as well as a number of projects that never saw print, or made it off of the drawing board, such as (1990s) *Topps*—'Wacky Badges'.●

● *Check out Ron Murphy's website for more off-the-wall craziness at:* ***http://www.ronmurphyartwork.com***

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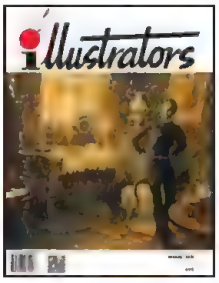

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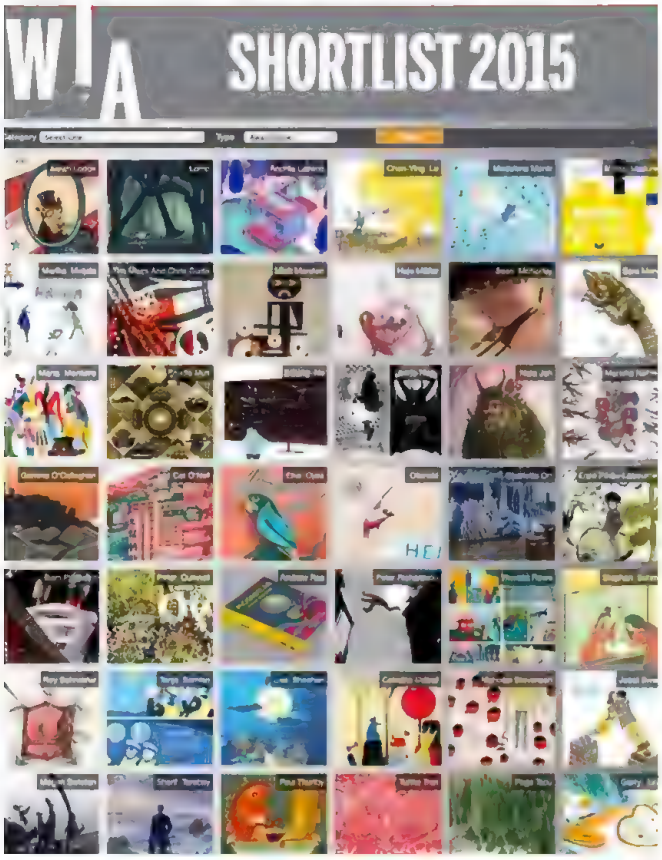
The Newsroom: 2015 World Illustration Awards, C.F. Payne



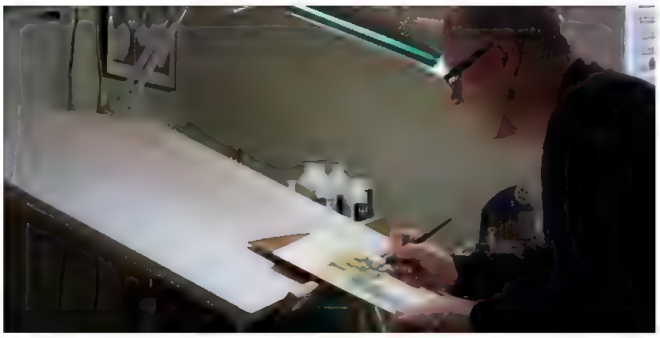
The shortlist has been announced for the ***2015 World Illustration Awards***. For nearly four decades, the AOI has presented the most comprehensive and significant awards for illustration in the UK. It has now partnered with The Directory of Illustration to host these awards.

Shortlisted work is showcased online, allowing commissioners and industry peers to browse work and contact successful artists directly. Each year's shortlist is available to view permanently in the Awards archive, which is hosted online at the AOI website, details of which are printed below.

Award Winners will be announced at a prestigious ceremony at Somerset House, the major arts and cultural centre in the heart of London. Selected works will be exhibited in their spectacular Terrace Rooms before touring the UK, as well as being showcased in an accompanying publication, which will be circulated to all major commissioners of illustration.

A publication will be launched to coincide with this exhibition and will be available from October 2015.

● More information can be found on the Association of Illustrators website at:
http://www.theaoi.com

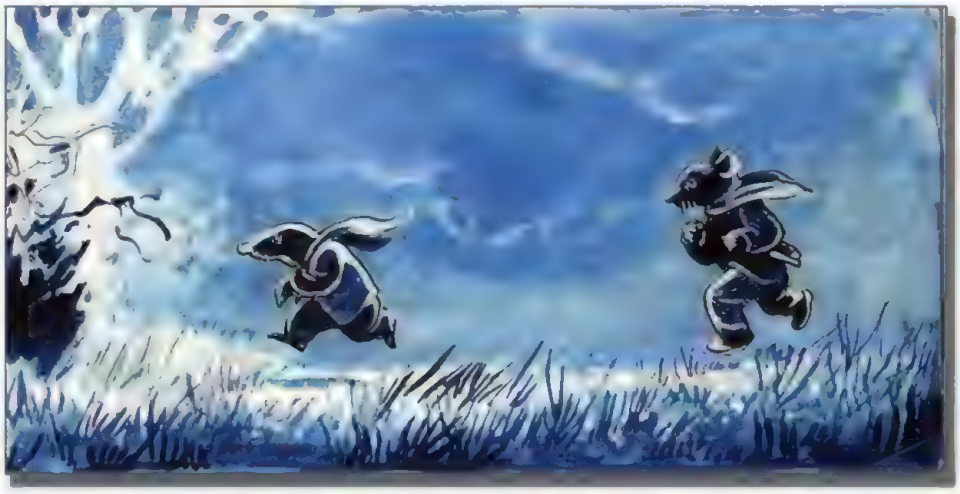


Tony Moorman, the man behind ***Making It***, the hugely acclaimed film on the highs and lows of building a career in illustration, is currently working on a film about the life and work of US illustration legend C.F. Payne.

Payne's fascinating career has seen his work grace high profile magazines around the world. He has painted portraits of politicians, entertainers and sportsmen and exhibited internationally whilst continuing to paint and teach—this should be a film worth seeing!

● There is a Facebook page for the project, which we would urge you to check out and 'like" at:
https://www.facebook.com/cfpayneamericanillustrator

Philip Mendoza (1898-1973) Original Art



The Wind in the Willows by Kenneth Grahame
watercolours

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The Bookshelf: Ladybirds, Dinosaurs and Cobblers

Ladybird By Design
100 Years of Words and Pictures
By Lawrence Zeegen
Paperback 256 pages
Ladybird Books
Penguin Random House £20.00/ $40.00

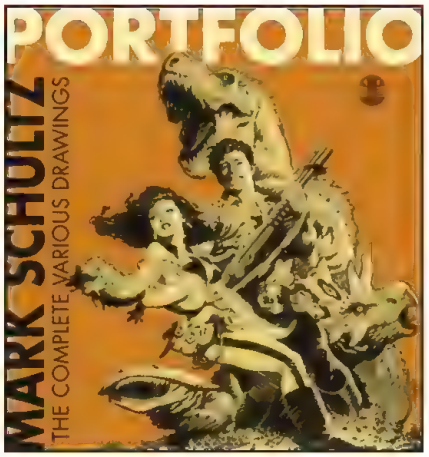
LADYBIRD BOOKS WERE a ubiquitous part of growing up in 1950s Britain. Over the next twenty years the series became so successful that the books were translated into thirty languages and became a publishing phenomenon. The book that Lawrence Zeegen has produced provides a fascinating insight into the almost serendipitous events that led to their creation.

The story of this remarkable publishing company is enlivened with a generous selection of photographs as well as scores of illustrations from the vast array of titles that *Ladybird* produced throughout its lengthy heyday.

The illustrations themselves, by artists such as John Berry and Harry Wingfield, are a virtual time capsule of an era of British life which is now just a distant memory and they appear all the more charming for their guileless optimism

Illustration connoisseurs will have a great deal of fun with this book, as they seek out offerings from artists such as Robert Ayrton and Charles Tunnicliffe, plus too many more to be able to list here.

A definite must for a truly pleasurable browse back to an altogether more innocent era.



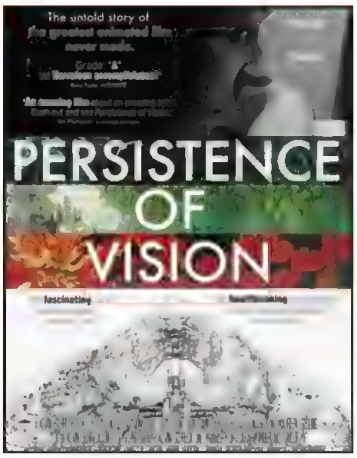
Portfolio: The Complete Various Drawings
By Mark Schultz
Hardbound 272 pages
Flesk Publications $50.00
Signed & Slipcased Ltd edition $100.00

MARK SCHULTZ HAS BEEN a firm favourite for lovers of retro-styled graphic novels ever since he shot to fame with his hit series *Cadillacs and Dinosaurs*, which debuted in 1986.

Since that auspicious debut he has worked both as a writer and an illustrator on a variety of projects, but his love for beautiful women, retro cars and giant lizards has never waned. Although fans of his *Cadillacs and Dinosaurs* comic strip have been kept waiting for a new instalment for nigh on twenty years, Schultz has continued to explore the themes which dominated the comics in an ongoing series of portfolios, which are now out of print and hard to track down at affordable prices.

Schultz's publisher, John Fleskes, has come to the rescue and published all five folios within the covers of one luxurious tome, which also includes new annotations by the artist and a larger page size within which to present Schultz's seductive and visceral artwork.

Available in two editions, the latter being housed in a slipcase, which is an event in itself, and bearing a signature and numbered by the artist, this book is an essential for all fans of 1950s styled science-fantasy art.



Persistence of Vision
Produced and Directed by Kevin Schreck
The story of Richard Williams' ill-fated magnum opus, 'The Thief and the Cobbler'
Running time 1 hour and 23 minutes
http://kevinschreck.com $25.00

RICHARD WILLIAMS IS one of the most influential artists to have graced the field of animation. A prodigious talent, his first piece of animation was created when he was twelve years old and his film *The Little Island* garnered him a BAFTA at the age of twenty five.

Before long the Canadian born artist was running his own studio from the heart of London's Soho, where his talents were employed to enliven TV commercials with his wildly inventive animation as well as providing some of the most memorable title sequences for blockbuster movies that ensured he was a force to be reckoned with in a highly competitive field.

But the awards and commercial success were not what Williams craved. They were useful, but only insofar as they enabled him to devote all his available energies into creating the most mind-blowing animated film that the world had ever seen.

The story of what happened next has been turned into one of the most compelling documentaries ever created. Kevin Schreck's film has garnered a whole slew of awards and when you see it you will realise why. An inspirational, moving and thought provoking film, you will be all the richer for having witnessed it.

● ***illustrators*** is also available in the USA from **budplant.com**

The Gallery: Philip Mendoza—Phil Rushton on the artist's latter years

PHILIP MENDOZA WAS A GIANT of the UK commercial artworld for much of the first half of the 20th century. Born in London in 1898, he started off as a pavement artist, eventually graduating to large scale posters upon his return from the First World War. He was resourceful and inventive and produced work for a wide variety of commissioners, including the legendary Amalgamated Press editor, Leonard Matthews.

Matthews kept Mendoza busy throughout the latter part of his career and as other sources of revenue dried up, Matthews was always there. Commissions flowed in for a wide variety of subject matter. Mendoza commanded a broad spectrum of styles and Matthews responded in kind.

When a recently "retired" Matthews was looking for artists to contribute to a new partwork he was editing called, *Once Upon A Time*, Mendoza was high on the list of artists he approached. Mendoza himself was now in his seventies and, according to some accounts, more often than not the worse for drink—all of which was reflected in his work. Gone were the delicate miniature watercolours and intricate penmanship of his earlier days; instead he now favoured bold, impressionistic landscapes painted in broad, opaque strokes with thick poster paint. Apparently it became necessary to 'finish off' his paintings at the office as he lost patience with niceties like panel borders and perspective, while messengers frequently had to be despatched to his flat in order to collect overdue artwork. But though the ageing artist had undoubtedly lost some of his old skill and professionalism he had also gained something even more valuable.

Mendoza's late paintings (many of which have a surprisingly dark, autumnal feeling) represent a personal statement, especially when compared to the superficial gloss of many of his contemporaries. His full-page images of mice situated in murky landscapes of giant puffballs and forests of grass exert real emotional power. Devoid of commercial artifice the paint has a physical presence that propels the artworks far beyond the purview of a weekly children's comic.

This is the way all old artists should end their lives: not trying (and inevitably failing) to recapture past glories, but forever striving with all their might to conquer brand new vistas of artistic achievement.

A fuller appraisal of Mendoza's work will be appearing in a forthcoming issue of ***illustrators***—watch this space!

Letters

We were delighted to receive the following warm accolade from one of this year's Spectrum Gold Award winning artists; Cynthia Sheppard who was delighted with the feature we ran on her in illustrators 10:

I recently received contributor copies of ***illustrators Quarterly*** spring 2015 issue, which includes a 21-page feature about me & my art.

I'm still surprised I had enough art to fill that many pages (have I been at this for that long??). The chosen images range from 2009-2015, which was a little scary to think about publishing all together since I believe my work has changed drastically over that time, but editor Peter Richardson and his team did a good job presenting it as a cohesive whole.

I was also interviewed by writer Jennifer Gori about my work, life as an artist, and some of my plans for the future. It's a great pleasure to be a part of such a lovely magazine.

—Cynthia Sheppard

Many thanks for your kind words Cynthia, it was a great thrill for all of us to be able to share your work with our readership.

I just wanted to say how much I enjoy your magazine, I say magazine but, to be honest, it's more of a book. Having worked the best part of fifty years in the print industry, it's a real pleasure to revisit those days through the pages of your publication, as well as to see some of the newer artists who are currently working:

I hope you will consider carrying features on some more of the paperback artists whose work used to adorn the shelves and spinner racks of newsagents as well as bookshops.

Artists such as Sam Peffer, Neville Dear, Gordon Crabb, Richard Clifton Dey and Cecil Vieweg were everywhere. Paperback covers in those days were covered in brilliant paintings that made you want to pick up the books to discover more.

It seems like those days are long gone, but it's great to have the chance to see art of this quality again within the pages of your magazine.

—Edmund Ward

Great to hear from you Edmund and, the good news is that we will be running features on several of the artists that you have mentioned, in fact we have one on the late, great Sam Peffer written by none other than Gary Lovisi which we will be running shortly.

I have only recently discovered your brilliant publication, despite the fact that I am an illustrator and passionate about illustration. I heard about illustrators through a friend and fellow illustrator and decided to take the plunge and buy up all the back copies of ***illustrators***. What a magnificent publication! I will definitely be subscribing.

I'm really excited to have a lovely weekend reading them, the sun is out and I have them spread around my studio desk. All the articles just look so fascinating I feel inspired already!

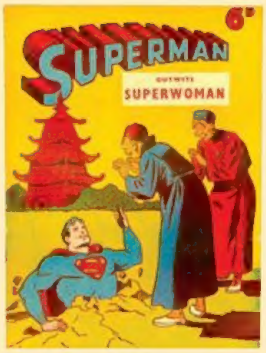
—Louise Gardner

We are often coming upon readers who have only just heard about us, so welcome on board Louise. We still have a reasonable supply of back copies of illustrators, but some issues are starting to run low and we have no plans to reprint any in the foreseeable future.

Coming Soon!

The ultimate insight into the Spanish artists whose work transformed comics across Europe and the US. The influence of the *SI Studios* and its visionary founder Josep Toutain has often been referred to but never before has the full story been told. In an ***illustrators special***, insider, Diego Cordoba reveals the men who added their own particular blend of romance and horror to comics in general and Warren Publishing in particular. Featuring the work of Enric, Sanjulian, 'Pepe' Gonzalez, Luis Garcia, Esteban Maroto and Jordi Bernet—this issue is one to watch out for.

● **Please send your comments to the editor, Peter Richardson, at Illustrators. The Book Palace. Jubilee House. Bedwardine Road. Crystal Palace. LONDON. SE19 3AP, or email him at *p-r@dircon.co.uk***



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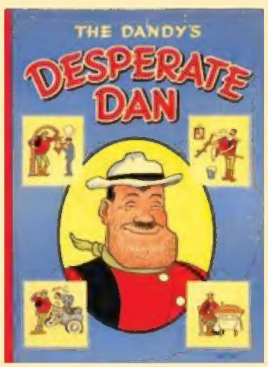

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